

ORNAMENTS IN INDIA

Jyoti Sen
Pranab Kumar Das Gupta

4801

ORNAMENTS IN INDIA

A STUDY

IN

CULTURE TRAIT DISTRIBUTION

JYOTI SEN
PRANAB KUMAR DAS GUPTA



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FOREWORD

During 1959-61, Anthropological Survey of India undertook a rapid Survey of selected material traits all over India. Data were collected from 311 out of 322 districts of India, and a preliminary report : Peasant Life in India: a study in Indian Unity and Diversity was published in 1961 covering only 11 selected traits. As it was felt that the remaining unpublished data of project should also be available to the interested public in a systematic form. Dr. Jyoti Sen and Shri P. Das. Gupta have taken the intiative to prepare the present report on the distribution of types of ornaments all over India.

SURJIT SINHA

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JYOTI SEN

P. K. DAS GUPTA

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INDIA

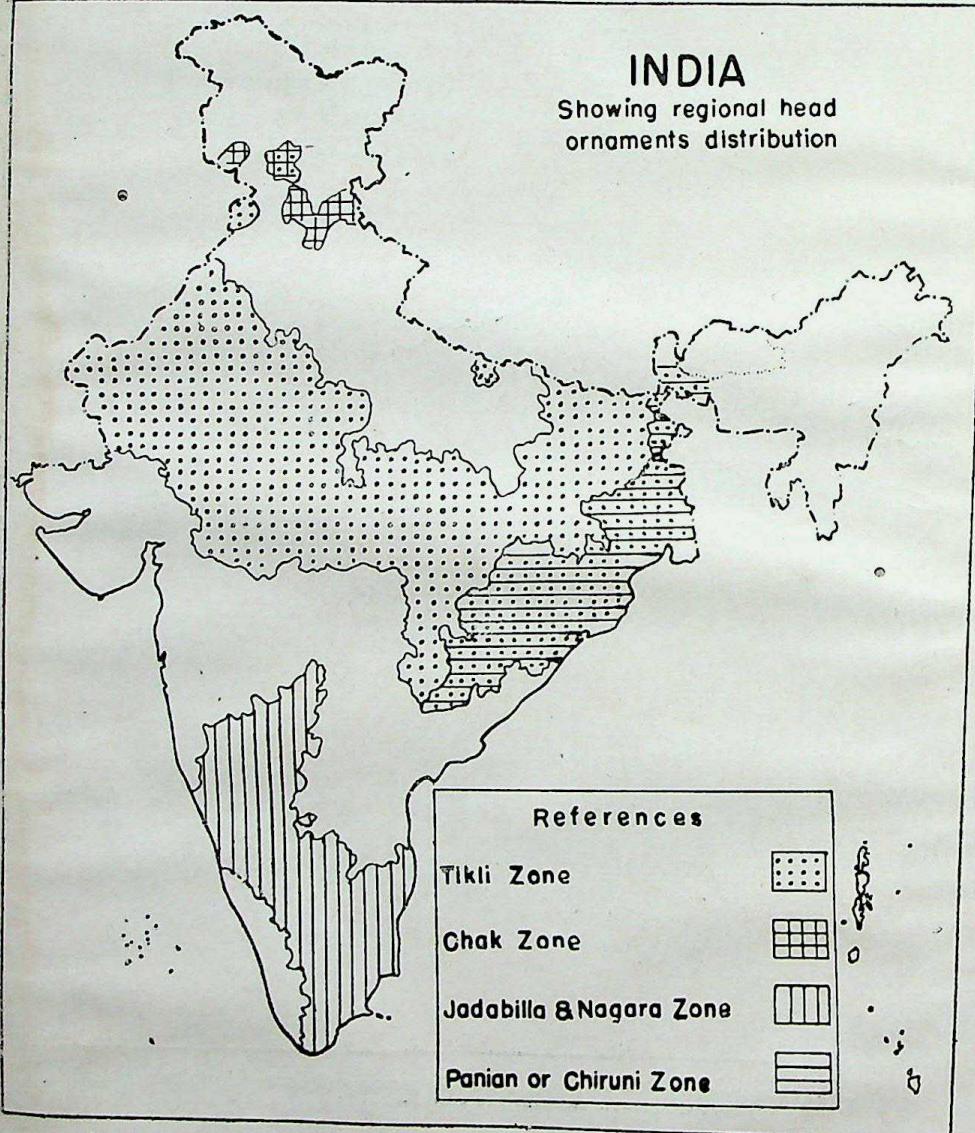
Showing the zones where
marriage symbols are
worn on the neck



The territorial waters of India extend into the sea to a distance of twelve nautical miles measured from the appropriate base lines.

INDIA

Showing regional head
ornaments distribution



The territorial waters of India extend into the sea to a distance of twelve nautical miles measured from the appropriate base lines.

INTRODUCTION

This report on ornaments in India is based upon the data collected under the project, All India Culture Zone Survey, undertaken by Anthropological Survey of India during 1959—1961 under the general guidance of the then Director, Shri Nirmal Kumar Bose. The object of the project was to record the distribution of some selected cultural traits in the rural areas of India and to provide in a broad sweep a comparable picture of the major cultural regions in India.

Data were collected from 311 out of 322 districts in 16 States of India and altogether 430 villages were studied. A report based on some of the traits, *viz.*, forms of villages, types of cottages, staple diet, oils and oil-presses, ploughs and husking implements, men's dress, women's dress, foot-gear, and bullock carts, has already been published under the title, 'Peasant Life in India—A Study in Indian Unity and Diversity' (Anthropological Survey of India Memoir No. 8 : 1961).

In this report, an attempt has been made to classify the ornaments worn by women in India into some broad types on the basis of their morphological features and to map out the regional distribution. On account of broad sample size and limited time, the data are not intensive and some information regarding style of wearing, ceremonial or festive use, social significance, etc., are not uniform. And, as such, it was not ventured to figure out an All India picture on these items but regional features have simply been mentioned.

Although, in the preparation of the report, bulk of the data were drawn out from the materials collected during Culture Zone Survey, Village Survey Monographs (V.S.M.) published under 1961 Census were also consulted where necessary. While presenting the report in a broad outline, it should be admitted that there are many lacunæ in the same which could be filled up by further investigation.

Head (Women)

Head ornaments in India may be classified into three main types :

(i) **TIKLI TYPE** It is a sort of head pendant made of a locket suspended with the help of a chain which lies over the parting of hair, so that the locket hangs over the forehead.

(ii) **CHAK TYPE** A highly decorated dome shaped ornament worn over the vertex.

(iii) **MUNDAKANTA and CHIRUNI** These ornaments are worn over the coiffure. The *Mundakanta* variety includes brooches of various designs and the *Chiruni* or *Panian* is a comb which is fixed over the chignon.

(i) *Tikli Type*

This type does not include many varieties. A round locket or disc with floral designs suspended over the forehead with a chain which lies over the parting of the hair, is the common variety. In some cases, it is provided with two more chains which run laterally on the upper margin of the forehead as in the case of *Mantika* of Bihar. This type of forehead ornament is distributed over West Bengal, Orissa, Bihar, Uttar Pradesh, Madhya Pradesh, Maharashtra, Gujarat, Himachal Pradesh and the Punjab; but the main zone includes the eastern states of India like West Bengal, Orissa, Bihar and Madhya Pradesh. *Tikli* type is known in different names in different areas. In West Bengal, it is known as *Tikli* which is made of gold and is worn by newly married women of the *clean castes*. In Orissa, *Mathamoni* and *Alkapati* or *Chandrapati* are the two varieties which are made of gold. *Mantika* is the representative from Bihar. In Madhya Pradesh, we find varieties of *Tikli* type. The lower castes and the Bhils wear *Bhramar* and *Rakhri* respectively which are made of silver. *Bore* which is made of gold or silver is the common variety but the Brahmins do not wear it. *Bore* is a cone in the shape of some flower and is tied with a string to the hair. It is placed in the middle of the forehead at the hair-parting. It is generally made of gold. The Banjaras also wear *Bore* (Madhya Pradesh—V.S.M. No. 5). The Middle and rich class wear *Patia* and *Dauri* which are made of gold and silver respectively. *Tikli* of gold is another variety whereas *Jhula* and *Beda* made of silver and gold respectively are rarely worn. *Tika* or *Sikri* made of silver is the only representative from Uttar Pradesh and the use is reported from only three eastern districts of this state. Head or forehead ornaments are not common here. From Maharashtra, *Topli* is the only variety which contributes to the *Tikli* type. It is made of silver and is worn by the Banjara tribe of West Khandesh. Only from district Kaira of Gujarat, the use of golden *Bandhi* is reported with *Bundhi* is worn by rich and upper castes only. The Punjab contributes *Tika* only to the *Tikli* type of ornament.

The Bhils of Rajasthan decorate their head with a ~~silver~~ *Boro* which rests at the parting of the hair in the middle of the forehead. It is held in position by their cotton strings generally of black colour, which are tucked to the hair tuft on the back of the head (Rajasthan—V.S.M. No. 2). Married Pushkarna Brahmin women of Jodhpur area of Rajasthan wear *Rakhdi* made of gold studded with real or imitation jewels which is considered as an important marriage symbol. In Himachal Pradesh, *Chiri* is worn on the forehead. It is a silver ornament fastened to hair by a chain connected to a flat round silver sheet which falls on the forehead (Himachal Pradesh—V.S.M. No. 5).

(ii) *Chak Type*

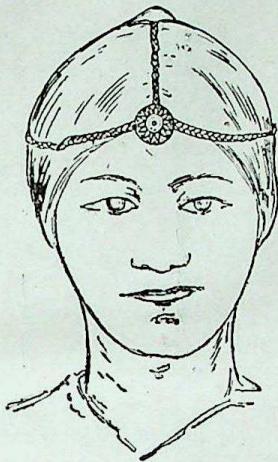
Himachal Pradesh, and Jammu and Kashmir form the main zone of this type. *Chak* is a silver made dome shaped ornament with geometric and floral designs. It is a very common ornament in Himachal Pradesh whereas Jammu is the only district of Jammu and Kashmir State wherefrom the use of this type has been reported with. There is another ornament named *Kirkitsi* which may also be included within the *Chak* type. It is worn on the head by the *Bohd* of Lahaul and Spiti district of the Punjab. *Kirkitsi* is a cup-shaped ornament having two clips at the bottom. It is worn by women, married as well as unmarried on festive occasions. Old women wear it always. The clips are fixed in the hair and the ornament is supported in the upright position. The exterior of the ornament is shaped with about 15 tolas of silver whereas the hollow interior is shaped with 4 to 5 tolas of gold (Punjab—V.S.M. No. 1).

(iii) *Mundakanta and Chiruni*

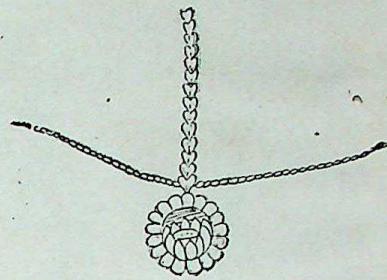
Mundakanta variety includes hair pins of various designs made of gold or silver and is known in different names in different areas. These pins are fixed in the braid or chignon to keep the hair in proper position. It is usually composed of two parts—a plate or disc of various shapes like palm leaf, betel leaf, conch shell, flower, star, circular, etc., and a pin fixed to the plate. The outer surface of the plate or disc is highly ornamented with designs mainly of floral. The pin is meant for fixing. The Munda women of Hazaribagh in Bihar use a kind of hair-pin made of brass or silver, known as *Jhika*. Two kinds of hair-pins known as *Jadabilla* and *Nagara* which have been reported from Salem and Madura districts of Madras are worth mentioning. *Jadabilla* is provided with a circular or star-shaped plate with designs and is fixed in the braid in one or more numbers. *Nagara* is worn at the back of the head just above the plate and is provided with images of Lakshmi and a snake with five hoods. These two ornaments are also met within Mysore (Mysore—V.S.M. No. 1). *Veni*, a head ornament, made of gold plates in the shape of lotus leaves arranged side by side, has been reported from Kaira District of Gujarat. *Veni* is worn round the chignon. In Orissa, a palm leaf design known as *Turabu* decorates the braid.

Sagg, *Null* and *Suan* are representatives from the Punjab. Of these the former two are worn only by married women (Punjab—V.S.M. No. 36). Hair-pins are worn more or less in all parts of India.

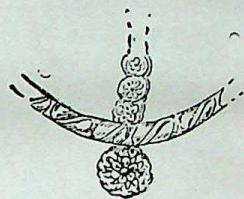
Chiruni or *Panian* variety seems to be a speciality of West Bengal and Orissa. This is a simple comb made of horn, the butt end of which is covered with a gold or silver plate. The plate is engraved with floral designs. The functional end of the comb is fixed in the chignon. It is known as *Chiruni* and *Panian* in West Bengal and Orissa respectively.

(i) *TIKLI TYPE*

Bandhi (Gujarat)



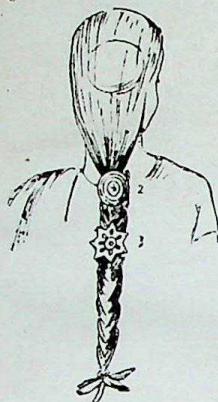
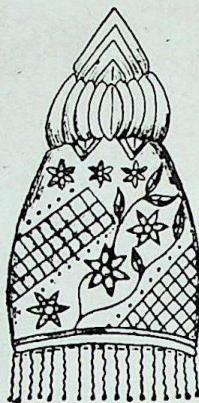
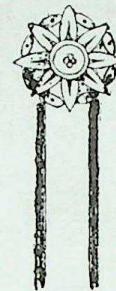
Mantika (Bihar)

Chandrapati or
Alkapati (Orissa)(ii) *CHAK TYPE*

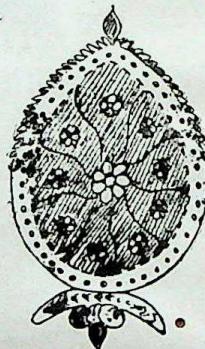
Chak (Jammu & Kashmir)

CC-0: Agamnigam Digital Preservation Foundation, Chandigarh

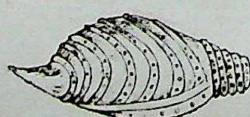
MUNDAKANTA AND CHURNU OR PANYAN TYPE

Dadabilla
(Madras)Chaunrimundi
(Orissa)Nagar
(Madras)Mundafula
(Orissa)Gajakathi
(Orissa)

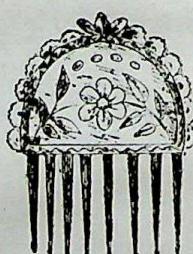
Klip (U.P.)

Pankatha
(Orissa)

Veni (Gujarat)



Sankha (Orissa)



Panyan (Orissa)

Ear (Women)

Ear ornaments in India may be classified into four main types :

- (i) *Jhumka* or pendant type
- (ii) *Kanpasa* or stud type
- (iii) *Bali* or ring type
- (iv) *Nagula* or spiral type

(i) *Jhumka*

These are ear pendants of various designs of which *Jhumka* [denoted by the same term in West Bengal, Bihar, Uttar Pradesh, and Jammu and Kashmir; in the Punjab, Madras, and Madhya Pradesh it is known as *Jhumki* and in Orissa and Kerala it is called as *Jhumpi* and *Jimki* respectively (Kerala—V.S.M. No. 1)] is common. *Jhumka* is a bell shaped gold or silver pendant with minute globules suspended from its round lower margin with chains. The tapering end of the bell is provided with a chain fitted with a hook by which the pendant is suspended from the hole of the ear lobe. The outer surface of the bell is usually ornamented with floral designs. *Tarki* (Bihar and the Punjab), *Karanphul* or *Kanphul* or *Iron* (Orissa, Uttar Pradesh and Gujarat), *Jukalu* (Andhra Pradesh) *Mattal* (Madras—V.S.M. No. 13) or *Jimikhi* (Madras), etc., are ear pendants of similar nature. They are suspended from the lobe with the help of a chain fitted with a hook or from a ear stud which is worn in the lobe by means of its screw device. *Tarki* and *Karanphul* are sometimes devoid of the pendant part and are simply ear studs.

A golden oval fitted with a chain and a hook, or a ring for suspension from the ear lobe like *Lolokulu* (Andhra Pradesh) or *Bali* (Punjab) is another variety of pendant type. *Bali* devoid of the oval pendant forms a ear-ring.

Dul (West Bengal), *Dula* (Orissa), or *Dur* (Jammu and Kashmir) is also a pendant type of ear ornament. It is fitted with a hook for suspension from the hole of the ear lobe and is of various shapes, sizes, and designs. In Jammu and Kashmir, *Dur* is worn by Muslim women.

In Jaunsar area of Dehra Dun District in Uttar Pradesh, the Chamars and Koltas wear a heart-shaped ear pendant of gold or silver called *Tungal*. These two groups can easily be identified with their two characteristic ornaments—*Tungal*, and a silver *Bulag* or nose pendant. In this area, the low castes like Chamar and Kolta were not allowed, in olden days, to wear gold ornaments.

Dejhor is a typical ear pendant of Srinagar area of Jammu and Kashmir. It is a pendant suspended by a long thread from the scapha or upper portion of the ear below the helix. *Dejhor* is worn by married Hindu women.

Jhumka type of ear ornament is worn in the ear lobe mainly. A few are worn in helix or upper portion of the ear. This type is found all over India.

(ii) *Kanpasa*

These are ear studs of various designs of which *Kanpasa* (denoted by the same term in West Bengal, Bihar, Uttar Pradesh and Orissa; in Gujarat it is called *Kanp* or *Kamp*) is common. *Kanpasa* is circular gold disc with a convex outer surface and is ornamented with designs (mainly floral) in relief. Sometimes minute globules hang from chains fitted to the rim of the disc. It is provided with a screw device by which it is worn through the hole in the ear lobe. *Tarki* (Bihar, Uttar Pradesh, the Punjab, and Madhya Pradesh; in Maharashtra it is known as *Turki*), *Kanphul* or *Karanphul* (West Bengal, Bihar, Uttar Pradesh, Gujarat, Madhya Pradesh and Orissa; in Madras it is called *Karnapoo*), *Buchali* (Punjab), *Tarkulia* (Madhya Pradesh), *Mekuch* (Kerala—V.S.M. No. 1), etc., of gold or silver are ear studs of similar nature. In West Bengal, the *Kanphul* is sometimes provided with a long chain which encircles the ear. *Tarkulia* and *Tarki* are also provided sometimes with a pair of chain which hang below. *Dhore* of Madhya Pradesh is an ear stud of *Kanpasa* type which is provided with a chain like *Tarkulia* and is worn in helix. In Bahraich District of Uttar Pradesh, *Tarki* is also made of lac and is worn by low castes.

There are some smaller ear studs in the shape of globule, disc, star, S, etc., which are represented by *Furhuri* and *Murki* of Uttar Pradesh and Himachal Pradesh, *Thalukku* or *Kilikurudu*, *Kammal* (Madras—V.S.M. No. 4), and *Koppu* of Madras, *Bogudu* of Andhra Pradesh, etc. These are made of gold mainly and are worn in lobe, tragus or helix. *Furhuri*, *Murki*, *Thalukku* or *Kilikurudu* are worn in tragus of the ear. *Koppu* is worn in helix. These smaller studs are also provided with screw device for wearing.

In Bihar, rolled palm leaves dyed red called *Tarpat* are also worn in the ear lobe as studs. These are commonly known as *Taraki* and are worn to keep the hole of the ear lobe in proper shape. Bhil women of Rajasthan wear a silver *Dhimna* on the ear lobe. After piercing the lobes they put small twigs inside the holes. Gradually the thickness of the twigs is increased till the holes become sufficiently big to accommodate a wooden ornament called *Dhimna*. The wooden *Dhimna* is in course of time replaced by silver *Dhimna* (Rajasthan—V.S.M. No. 2).

Kanpasa or stud type of ear ornaments are worn mainly in lobe and are distributed all over the country. In Madras and Kerala, there is a peculiar and characteristic ornament known as *Pambadam*. It is a congeries of ear-rings and studs of different shapes and sizes, worn in lobe which hangs down due to weight. About six items constitute the maximum number and each item has its own shape. At times these take the shape of frogs, serpents, flowers or any other article. In Kerala,

each item has its own name like *Mudichi*, *Pampatam*, *Than-dote*, *Arithalappan*, etc., *Pambadam* is usually worn by old women (Kerala—V.S.M. No. IV; Madras—V.S.M. No. 13).

(iii) *Bali*

This type may be divided into four subtypes—(i) horse-shoe shaped thick and heavy rings worn in lobe, (ii) crescent shaped rings worn in lobe, (iii) simple rings of various sizes worn in lobe, helix or along the margin of the ear and (iv) barrel shaped broad rings worn in lobe.

Katti-lakal of Kerala and *Khirolonti* and one variety of *Makri* of West Bengal are the examples of the first subtype. *Katti-lakal* is an inverted horse-shoe shaped gold ear-ring set with precious stones, worn by the female members of the ruling caste of Calicut. *Khirolonti* is also an inverted horse-shoe shaped gold or silver ear-ring fitted with ornate chains in three tires. One variety of *Makri* of West Bengal made of thick, highly ornate piece of gold or silver in the shape of an inverted horse-shoe may also be included in this subtype.

The crescent subtype may be illustrated by the *Makri* and *Makiri* of West Bengal and Orissa respectively and *Arkani* of Bihar and Orissa. These are made of flat crescent shaped gold or silver pieces sometimes with floral designs in relief on the outer surface.

The third subtype is formed by simple slender rings, sometimes with small ornate pieces attached to their margins or minute pendants or globules hanging from their lower edges. These rings are worn in the lobe, helix, or along the margin of the ear and in most cases are worn in a bunch. This subtype is widely distributed all over the country in various names and varieties. *Bali* (denoted by the same term in Bihar, Uttar Pradesh, the Punjab, Himachal Pradesh, Jammu and Kashmir, Maharashtra and Madhya Pradesh; in Gujarat, it is known as *Vali* and in Orissa as *Bauli* or *Baili*) is a very common ornament of this subtype. *Bali* is worn in lobe, or helix of the ear and sometimes in bunches. In Madhya Pradesh, the Bhils wear a silver ear-ring known as *Jhela-Jhumki*; and *Masuria*, a silver ear-ring worn in helix, is a typical ornament for Chamars of this state. In Gujarat, the Kolis wear *Vedhala* or *Patina* *Vedhala* in two or three numbers in each helix. In Kerala, the goldsmiths wear a golden ear-ring called *Chittu* and *Anthony*. *Kathi Lakal* is a highly ornamented, thick, broad, and circular ear-ring made of gold and set with precious stones is worn in the royal family of Calicut. *Kadukkan* worn in lobe (Madras—V.S.M. No. 4). is a representative from Madras. Here the Muslims wear *Kathuvali*—a set of 12 small ear-rings worn successively on lateral margins of the ear (Madras—V.S.M. No. 14). In Andhra Pradesh, ear-rings include brass *Murmu*, *Tammetalu* and brass *Gunusu*. Three or four *Murumu* are worn in each helix. *Tammetalu* is worn in the lobe. *Gunusu* is worn in lobe and helix in two or four number (Andhra Pradesh—V.S.M. No. 11). In Uttar Pradesh, the Muslims wear silver ear-rings

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known as *Bala*, *Bijli* and *Dandia*. All the three varieties are worn in helix whereas *Dandia* is worn in a bunch of 6 to 10 in each helix. *Murkila* and *Utrai* varieties of this state are also worn in a bunch of 5 to 6 in the helix. The Oraon women of Bihar wear silver ear-rings called *Kanousi* in a bunch of 6 or 8 in each ear. In Jammu and Kashmir, ear-rings of this subtype are very common, and in most cases they are worn in bunches. *Murkin* or *Dandian* is a big ear-ring worn in lobe. *Bali* and *Khilan* are worn in bunches in the lobe and lateral margin of the ear respectively. *Kanvaj* is a silver ear-ring worn in a bunch in the lobe or lateral margin of the ear by Muslim women. The *Kanvaj* is sometimes provided with a number of chain pendants at its lower edges and is held securely in the lobe by a chain which passes over the head and secures the other ring on the opposite side. In Rajasthan gold rings, sometimes studded with small jewels, are put in the holes that are pierced near the rim of the ear in the childhood. These rings are called *Oganiyas* (Rajasthan—V.S.M. No. 1).

Ear-rings of the third subtype are worn in lobe, helix or margin of the ear and in most cases are worn in bunches. These rings are distributed throughout India.

Barrel shaped broad rings are usually worn by old women of Madras and are known as *Poochikoodu*. This ornament is worn in the big hole in the ear lobe which becomes much dilated to accommodate the ornament (Madras—V.S.M. No. 4).

(iv) *Nagula*

These are spiral ear ornaments of gold or silver in the design of snake. These are reported from Ganjam District of Orissa and Srikakulam of Andhra Pradesh where they are known as *Nagula* and *Nogugallu* respectively. In Visakhapatnam District of Andhra Pradesh, a similar type of ornament is known as *Pagadi*. It is in the shape of a coiled snake, the hood projecting in the end and the body rolled up passing through the lobe of the ear (Andhra Pradesh—V.S.M. No. 11).

Ear (Women)

(i) JHUMKA OR PENDANT TYPE



Kanafulla
(Orissa)



Dul
(W. Bengal)



Tarki
(Bihar)



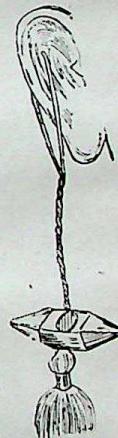
Kundala
(Orissa)



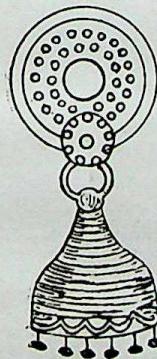
Kanphul
(Orissa)



Dur
(Jammu and Kashmir)



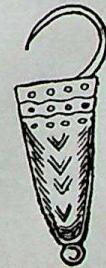
Dejhar
(J. & K.)



Jimikhi
(Madras)



Tungal
(U.P.)



Pagra
(Orissa)



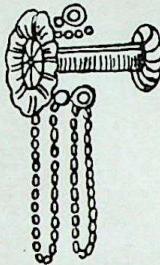
Bali
(Punjab)

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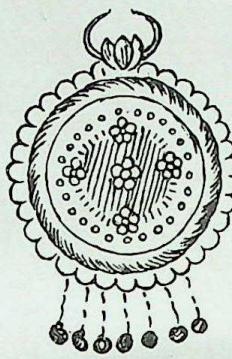
(ii) KANPASA OR STUD TYPE



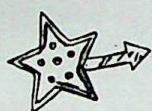
Kaner Ful
(W. Bengal)



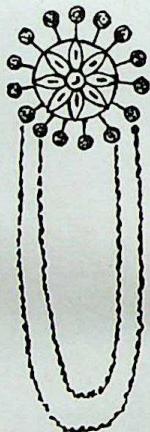
Tarki
(U.P.)



Dikupuli
(Orissa)



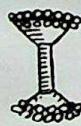
Bogudu
(Andhra)



Tarkulia
(M.P.)



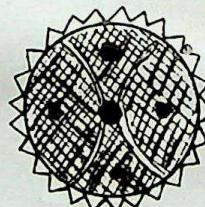
Murki
(U.P.)



Koppu
(Madras)



Thalukku
(Madras)

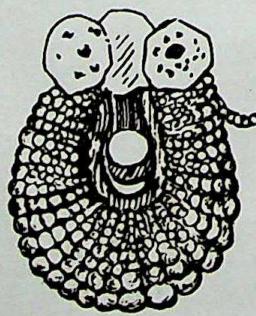


Kanfuli
(Orissa)

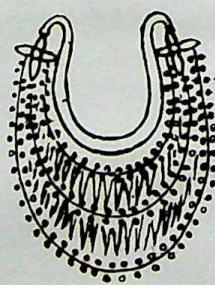
(iii) BALI OR RING TYPE



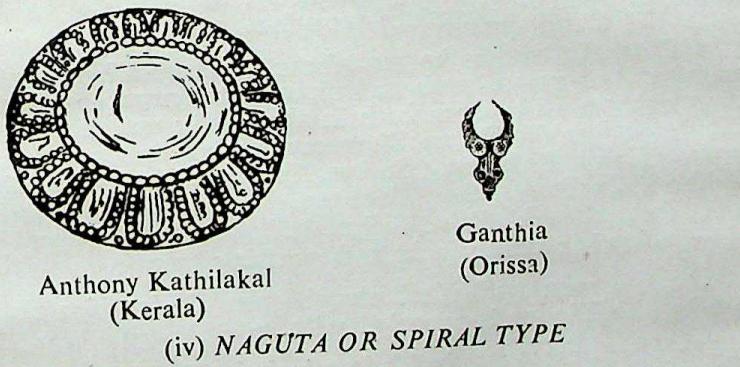
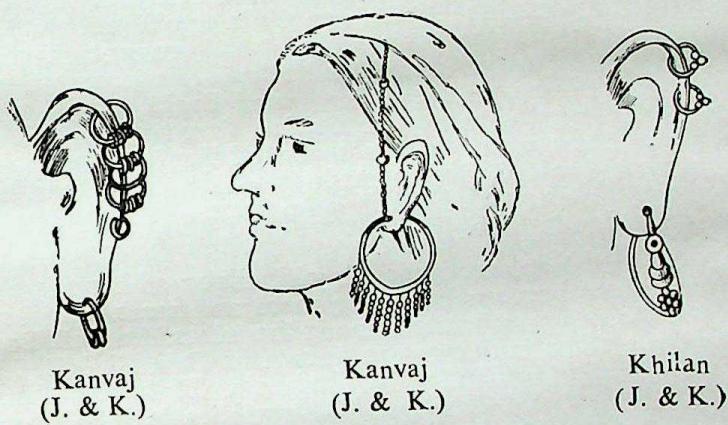
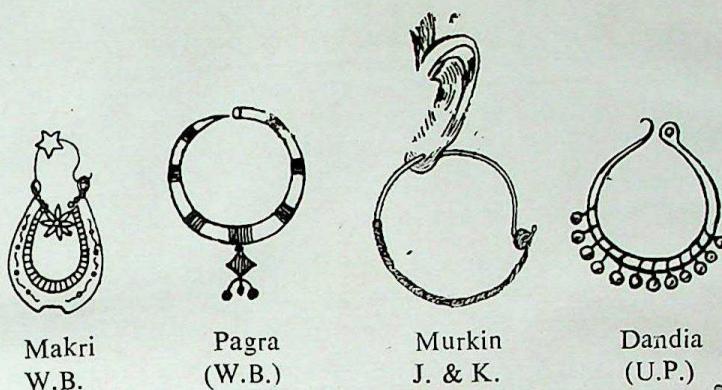
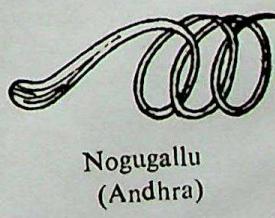
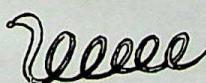
Arkani
(Bihar)



Kathakal
(Kerala)



Khirolonti
(W. Bengal)

(iii) *BALI OR RING TYPE*—contd.(iv) *NAGUTA OR SPIRAL TYPE*

Ear (Men)

The data on ear ornaments for men are very meagre and not uniform. The use of ear ornaments (mainly ear-rings) by men has been reported from Bihar, Uttar Pradesh, Madhya Pradesh, Maharashtra, Gujarat, Jammu and Kashmir, and Madras. Data from other districts are not available.

In Bihar, *Uparkana* or gold ear-rings are worn by some in the helix of the right ear.

In Uttar Pradesh, ear ornaments are not common among the men. In some districts like Shahjanpur, Budaun, Pilibhit, Bareilly, etc., men wear gold ear-rings called *Dukariya* and *Murki*.

In Madhya Pradesh, men wear ear-rings both in lobe and helix. Ornaments for helix are *Bala* (gold ear-ring), *Bari* (bigger variety of the former), *Utarna* (crescent shaped ear-ring of gold, silver or brass), and *Khuti*. Lobe ornaments are *Murki* or *Murkhi* (gold ear-ring) and *Lurki* (gold or silver ear-ring). The Chamars wear *Banjari* (ear-ring for helix) and *Murki*. In Rewa area, the Brahman and Bania castes wear an ear ornament called *Phulia* made of gold. In Raipur, an ear ornament of gold called *Gukhru* is worn. In Durg area, rich men wear *Son* in lobe.

In Maharashtra, ear-rings of gold, silver or brass are worn in lobes; but they are becoming more and more out of vogue and the use is almost limited among the tribes like Bhil, Banjara, Kokne, etc. The ear-rings are known as *Bali*, *Bhibali*, *Mudya*, *Balya*, *Kudki*, *Wadi*, *Kudya*, *Lawanga*, *Bhikabali*, *Mundada*, *Bighali*, *Kadya*, and *Kudkya*. Old varieties include *Chankadi*, *Madki* and *Taroti* (worn by Banjaras), *Sakal* (worn by Bhils), and *Pagra*. The Thakurs are very fond of ear-rings.

In Gujarat, though the use of ear ornaments by men is becoming out of vogue more and more, yet a number of them is reported to be still worn both in the helix and lobe. These include *Pool* or *Phool* (usually worn by low castes and tribes), *Hankal*, *Kakri*, *Kokarva*, *Butiya*, *Topiya*, *Chchapwa*, *Vadiya*, *Marchiyo*, *Chelkadi*, *Dhar*, *Chchaya*, *Tholia*, *Bhoongri*, *Kudak*, *Kadi*, *Marki*, *Marchi*, *Zola*, *Valiyo*, *Salkadi* and *Moodya*. Material employed is mainly gold and next is silver.

From Jammu and Kashmir the use of *Nenthian* or brass rings by the Hindus is reported with.

Men's ear ornaments in Madras include *Kadukkam* (ear stud set with stones), *Murugu* and *Muruvu*. *Chinna* used to be worn about 50 years back.

Nose (Women)

The nose ornaments in India may be classified into three main types :

- (i) *Phul* or stud type
- (ii) *Nath* or ring type
- (iii) *Bulak* or pendant type

(i) *Phul*

Nose studs or nosepins are worn on the ala of the nose. It has either a screw device or a hook for fixing the ornament on the ala. The head of the screw bears floral or other designs. It is pierced through the ala and screwed from inside the nostril. Or, it may have a hook device as shown in *Laung* of Jammu and Kashmir or the *Dungri* of Darjeeling, West Bengal by which it is fixed on the nose.

Of the three types of nose ornaments mentioned above, the nose studs are by far the most common. They have been recorded from all the states in India bearing different regional names. In West Bengal, it is termed *Nak-phool* or *Nak-chhabhi*, in Bihar it is *Nakphul*, *Chatia Chochi*, etc. It is *Phul* in Uttar Pradesh, the Punjab, Madhya Pradesh and Gujarat; *Phuli* in Orissa, *Lawang* or *Laung* in Uttar Pradesh, Himachal Pradesh, Jammu and Kashmir. In Andhra Pradesh, it is called *Mukkukada* and *Mukkuthi* in Madras and Kerala. There are many other local names besides these.

A large variety in designs have been noted for nose studs, beginning from a plain ball head of a screw to highly ornate and delicate patterns. *Thora-phul* of Bihar, *Jharafuli* and *Kailegi* of Orissa have delicate tiny chains hanging down from the lower margin of the stud like a fringe. There are small globules or leaves suspended at the ends of the chains. Sometimes the nose stud is set with one or more stones either real or imitation.

(ii) *Nath*

Nose-rings have been recorded from West Bengal, Bihar, Uttar Pradesh, Madhya Pradesh, the Punjab, Himachal Pradesh, Jammu and Kashmir, Gujarat, Maharashtra and Orissa. It is called either *Nath*, *Nathia* or *Nathani*. It is also known as *Balu* and *Murkila* in the Himachal Pradesh and Uttar Pradesh respectively. *Nath* is a rather large ring. It can be either plain or engraved with designs. Sometimes there may be stones or pearl setting also. It is generally worn on the ala. Sometimes there may be a small chain with a hook attached to the *Nath*. The chain is drawn over the cheek and the hook end is fastened to the hair. This keeps the large ring in position. This type is well illustrated from Jammu and Kashmir.

The use of *Nath* is gradually going out of use. It is worn either at the time of marriage by the bride or on ceremonial occasions.

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ORNAMENTS IN INDIA

Nose-rings have been reported from Andhra Pradesh as *Addapasa* or *Addabasa* or *Nathu* or *Addakamma*, but these are worn on the septum unlike *Nath*. The size is also much smaller.

(iii) *Bulak*

Nose pendants bearing various designs have been noted from different parts of the country. The pendants are suspended on small rings which are worn on the septum. *Nolak* of West Bengal, *Luluk* and *Jhulni* of Bihar, *Nuluk* of Orissa, *Sabja* of Uttar Pradesh, *Murkhi* of Himachal Pradesh and Jammu and Kashmir, *Nathu* of Andhra Pradesh and *Bulak* distributed in West Bengal, Bihar, Uttar Pradesh and Jammu and Kashmir furnish examples of this type.

Nose ornaments are generally made of gold. Use of silver and brass have also been reported. Sometimes stones are set on the ornaments.

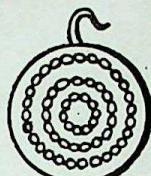
Nose ornaments are totally absent in the paintings and sculptures which date upto the 17th century A.D. There is no mention of it in the earlier Sanskrit scriptures either. It appears to be a later introduction compared to the ornaments for other parts recorded.

NOSE (WOMEN)

17

Nose (Women)

(i) STUD TYPE



Dungri (W.B.)



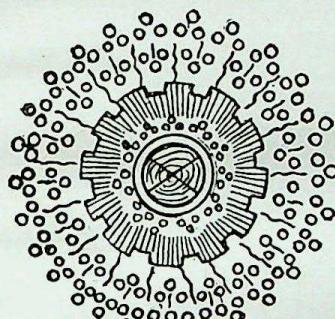
Lawang (U.P.)



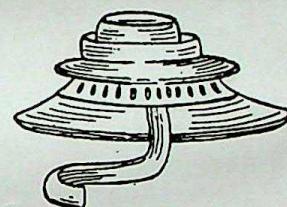
Mugabattu (Andhra)



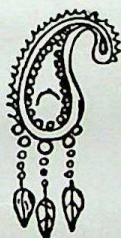
Tinkhandia (Orissa)



Laung (J. & K.)



Laung (J. & K.)



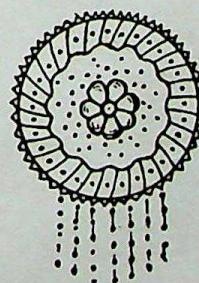
Thora Phul (Bihar)



Mukkuthi (Madras)



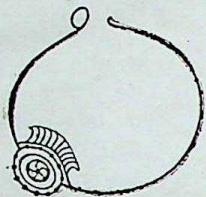
Jharafuli (Orissa)



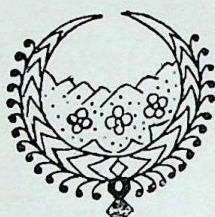
Kailegi (Orissa)

15
ORNAMENTS IN INDIA

(ii) RING TYPE



Nath (Punjab)



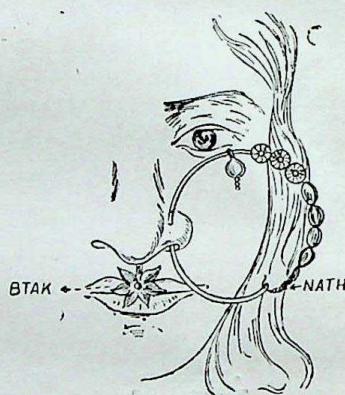
Natha (Ganjam,
Orissa)



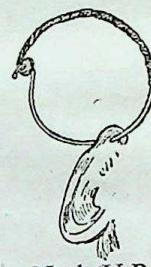
Murkila (Chamoli,
U.P.)



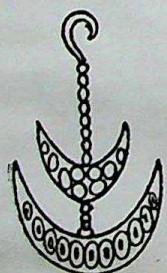
Nathu (Andhra)



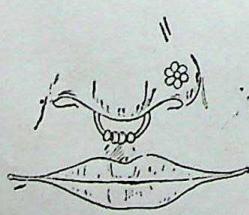
Nath (Kathua Dt.
Kashmir)



Nath(U.P.)



Bulak
Chamoli, U.P.)

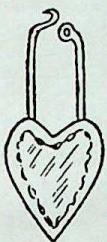


Murkhi (Dada,
Kashmir)

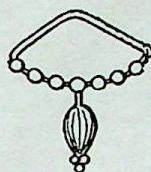


Sabja
(Bahraich, U.P.)

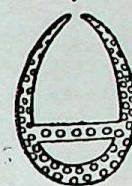
(iii) *PENDANT TYPE*—contd.



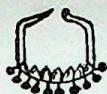
Bulag
(Dehra Dun,
U.P.)



Nuluk
(Mayurbhanj,
Orissa)



Bulaki
(Darjeeling
W.B.)



Bulak
(Mayurbhanj, Orissa)



Jhulni
(Champaran, Bihar)

Neck (Women)

The neck ornaments in India may be classified into five main types :

- (i) *Hansuli Type*
- (ii) *Necklace Type*
- (iii) *Pendants, Lockets and Talismans*
- (iv) *Bead Necklaces*
- (v) *Collar Type*

(i) *Hansuli Type*

Hansuli is a solid, one piece ornament almost semicircular in shape. The central portion is thick and often rectangular in cross-section. It gradually tapers off at both ends where the cross-section is circular. Both the ends are bent back at times which gives the ornament an 'eyehook' like appearance. The ornament is slipped on to the neck from the side by slightly expanding the opening of the semicircle while it is being slipped on.

This type seems to have a wide distribution practically along the Indo-Gangetic plain under different names with slight variation in designs. It is also present in Orissa, Andhra Pradesh and Gujarat. In West Bengal, Bihar, Uttar Pradesh and Madhya Pradesh, it is called *Hansuli* or *Hansli*. In Jammu and Kashmir, it is called *Serin*. In Orissa, it is called *Khagla* and in the adjacent state of Andhra Pradesh it is *Kanti*. In Gujarat, it is *Hansli* or *Hansdi*. *Sut* or *Sutya* of West Bengal, Bihar, Madhya Pradesh and Uttar Pradesh is the same or similar as *Hansli*.

(ii) *Necklace Type*

This type can be further divided into the following three sub-types on the basis of pattern :

(a) The first subtype consists of wide, flexible ornate neck ornaments. Ornate pieces of various shapes and sizes are either linked together or string together or silk cords. *Pazhovya* and *Alilapathakam* of Kerala, *Kanthi*, *Galsadi* and *Zuman* of Gujarat, as well as *Manipurihar* of West Bengal furnish examples of this type.

(b) The second subtype includes coin necklaces of different kinds which seem to be fairly common almost all over the country. Rupee coins, half rupee coins, four anna pieces and gold coins either chained or strung together form the necklace. Sometimes coins are spaced with beads. Multi-tiered coin necklaces also have been found but these we include in the third category with multi-tiered necklaces. Coin necklaces have a wide distribution and they have been recorded from Bihar, Orissa, Uttar Pradesh, Madhya Pradesh, the Punjab, Jammu and Kashmir, Andhra Pradesh and Madras States under different names.

(c) The third subtype comprises multi-tiered necklaces. Either a number of chains, or coin necklaces, bead necklaces are arranged in successive tiers by shortening the length of each of the successive tiers above. Sometimes there are two terminal pieces to which the chains are attached. Spacers at regular intervals are also found in some varieties like the *Har* of Jammu and Kashmir. The multi-tiered variety is well illustrated in *Golbicha* of West Bengal, *Vailamannimala* of Kerala, *Tikki* of Andhra Pradesh, *Sikar* of Bihar and *Har* of Jammu and Kashmir.

(iii) *Pendants, Lockets and Talisman*

A large variety of pendants and lockets have been noted. These are either attached to necklaces, beads and chains or are worn by means of cords. *Manipurihar* of West Bengal, *Anantha Sayanapathakam* of Kerala and *Pavalkatheli* of Gujarat are a few examples of the former way of attachment while the *Elas* of Kerala or the *Tawati* of Jammu and Kashmir show the latter way of use. Lockets under the name of *Thali* or *Mangalsutram* which signify the marital status of women whose husbands are alive are in use in Andhra Pradesh, Madras, Mysore, Kerala, Maharashtra and Gujarat.

(iv) *Bead Necklaces*

Gold, silver, coral, and varieties of glass beads are used for making necklaces. Bead necklaces also have a wide distribution. *Mala* of West Bengal, *Hisir* of Bihar, *Matar mala* and *Chereo* of Uttar Pradesh, *Galsary* of Madhya Pradesh, *Dorhmal* of Himachal Pradesh, *Lad* of Jammu and Kashmir, *Mali*, *Karia mali*, *Pahudakanti* of Orissa, *Nallapuradanda* of Andhra Pradesh, *Mala*, *Bormala* and *Mangalmala* of Gujarat are all examples of bead necklaces of different kinds.

(v) *Collar Type*

This type of ornament fits snugly round the neck. It may be either (a) flexible or (b) stiff collapsible type.

(a) The flexible variety is more or less a wide band type of ornament which is fastened round the neck. It is represented in *Bij*, *Kanduri*, *Katesary*, *Galbandha* of Uttar Pradesh and *Kolhar Kanthli* of Gujarat.

(b) The *Ohadi*, *Nagin* and *Vahandi* of Gujarat and *Bangamathiga* of Andhra Pradesh which have clasps to fit them round the neck are examples of stiff variety.

The materials used for making neck ornaments have been noted as gold, silver, brass, coins, beads, precious stones, lac, cords and sacred basil. Tiger claws have been recorded from Kerala in the making of the *Thalicharam*. The use of silver seems more common in the states of Bihar, Orissa, Uttar Pradesh, Himachal Pradesh, Jammu and Kashmir and Maharashtra.

In the other states surveyed both gold and silver seem to be used.

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Besides its use for personal adornment, certain neck ornaments have ritual values. For instance, the marriage symbol for women whose husbands are alive is worn on the neck in Madras, Mysore, Kerala, Andhra Pradesh, Maharashtra, parts of Gujarat, Madhya Pradesh and Uttar Pradesh. The village survey monographs published by the Census of India also testify to the fact that the marriage symbol or *Thali* (locket) is the marriage symbol in Madras, Mysore and Kerala. Its shape, size and pattern varies from caste to caste and also from one religious sect to another. In Andhra Pradesh, Maharashtra and Gujarat, the marriage symbol is known as the *mangalsutram*. In Himalayan Division of Uttar Pradesh, the *Chereo* or necklace of black beads are worn by married women only.

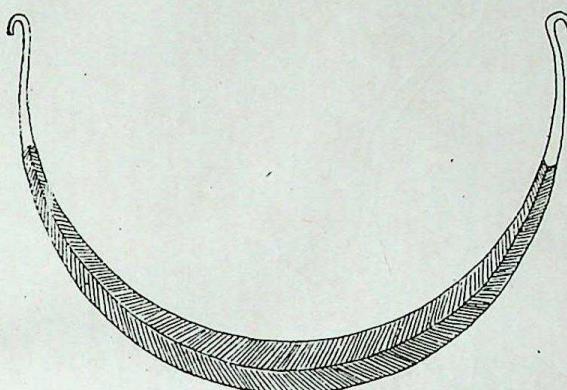
Another type of marriage symbol has been noted from Madhya Pradesh, namely, the *Paglia*. This is a locket worn by a widow when she marries. In case of three successive marriages a woman will wear two *paglias*. These are worn to ward off the evil influence of the dead husbands spirit. Here black bead necklaces like *Pote* or *Galsani* are also worn by married women only.

Besides marriage symbols, talismans are also worn round the neck as a protection from evil and dangers. These may look like pendants or lockets. The *Tawati* of Jammu and Kashmir is an example of such a Talisman worn by both men and women of the Kashmiri Muslim community. *Tabij* of Madhya Pradesh is another such example.

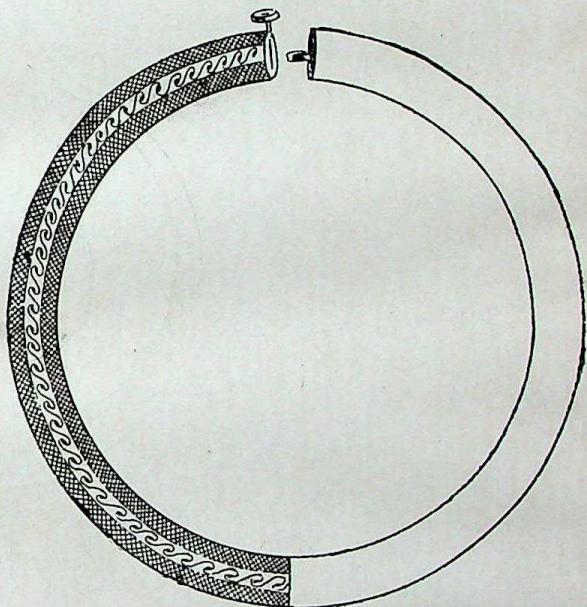
NECK (WOMEN)

(Neck Women)

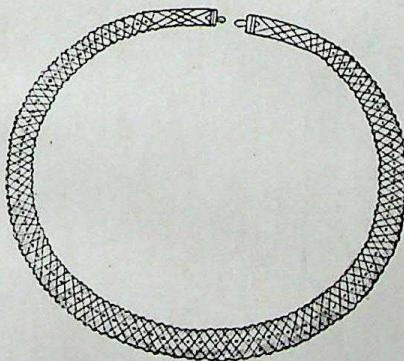
(i) *HANSULI TYPE*



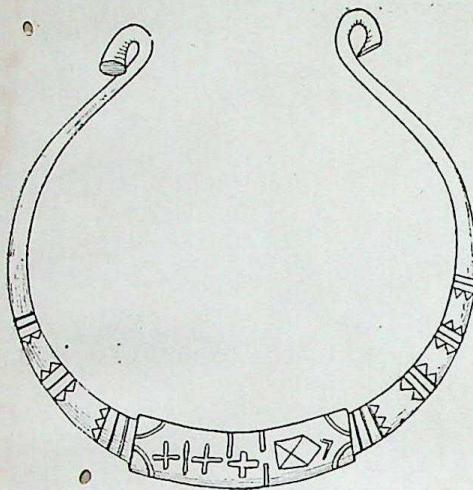
Sut.
(Purulia Dt., W.B.)



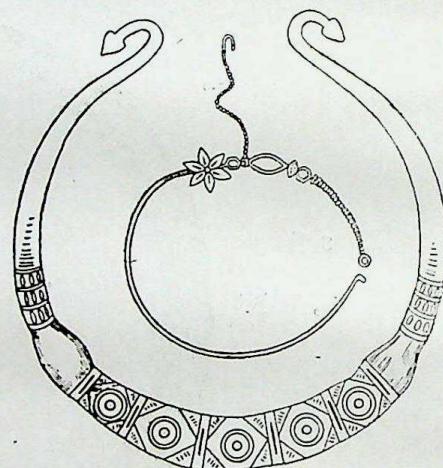
Hansuli
(Purulia Dt., W.B.)



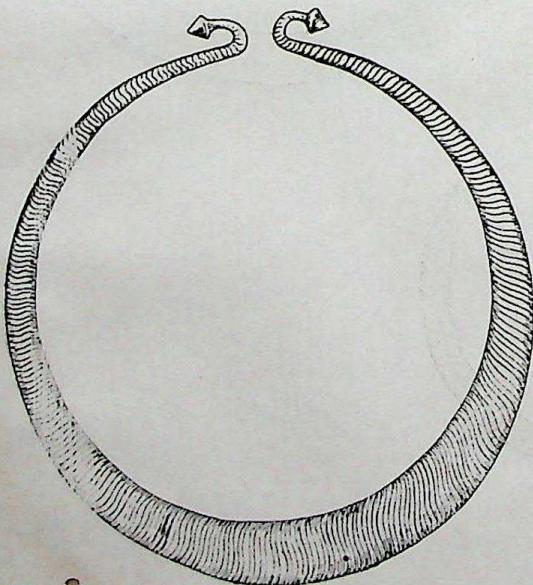
Chenu
(Ganjam, Orissa)



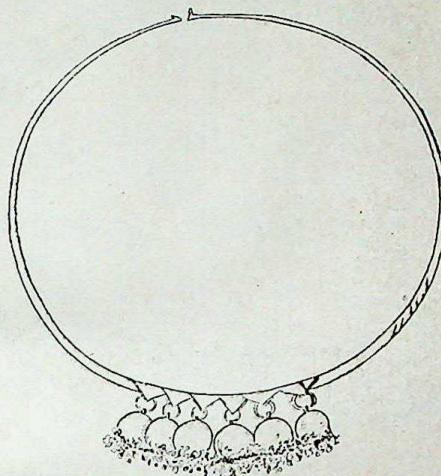
Serin (Jammu
Dt. Kashmir)



Hausuli
(Brahmaich Dt., U.P.)

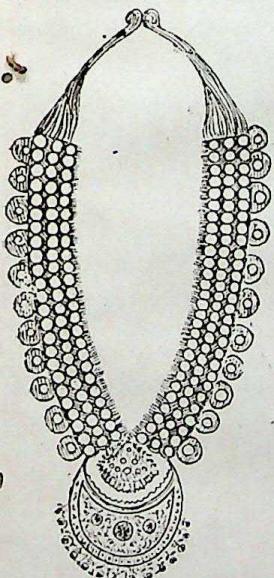


Hausuli
(Purulia Dt., W.B.)

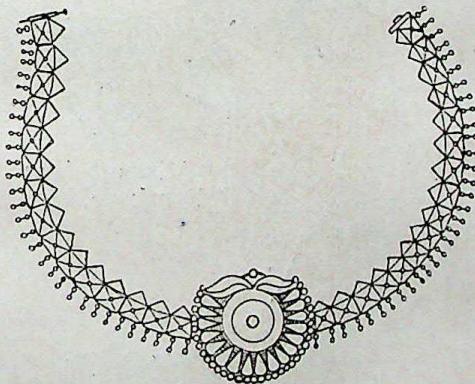


Hansdi (Gujarat)

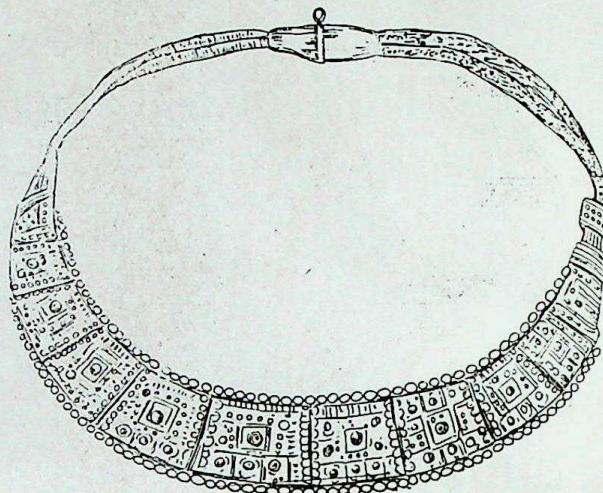
(ii) *NECKLACE TYPE*
SUBTYPE (a)



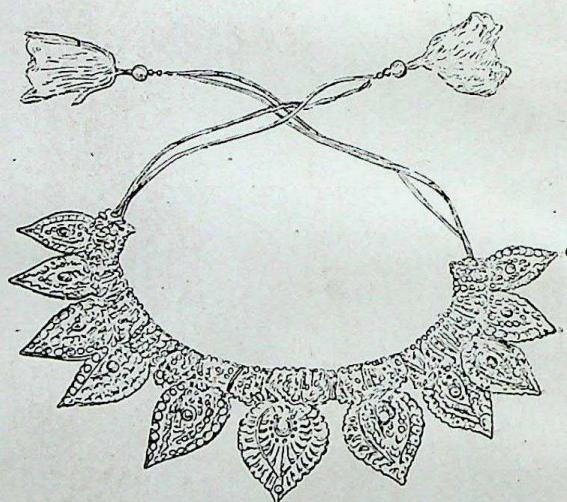
Jhulan (Gujarat)



Manipuri Har
(Bankura Dt., W.B.)



Pazhovya
 (Khozikode, Kerala)

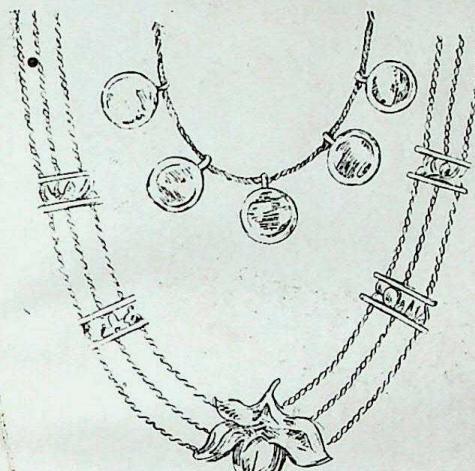


Alilapathakam
 (Khozikode, Kerala)

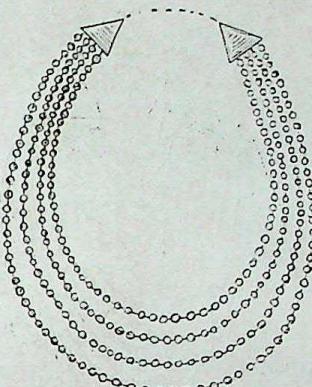


Ambakasiahara
 (Kconjhор Dt. Orissa).

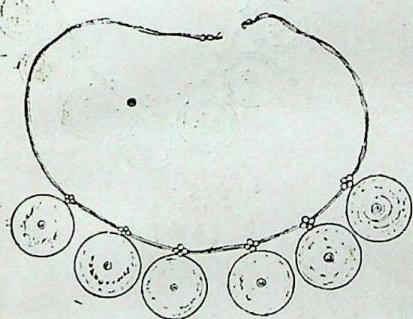
SUBTYPE (b) & (c)



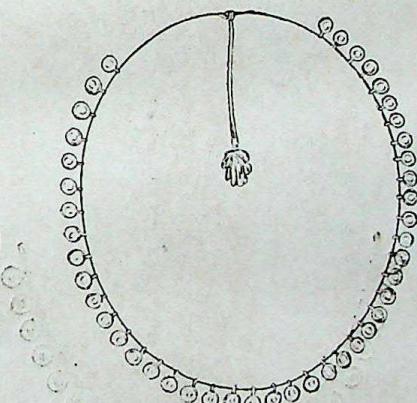
Har
(Udhampur Dt., Kashmir)



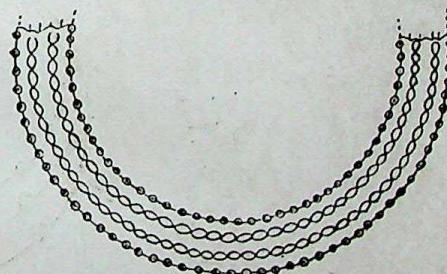
Sikar
(Champaran Dt., Bihar)



Khasu
(Ganjam Dt. Orissa)

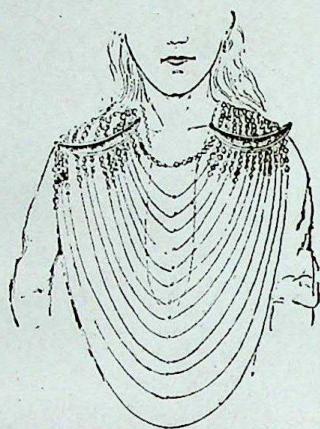


Rupeya Ka Char
(Darbhanga Dt., Bihar)

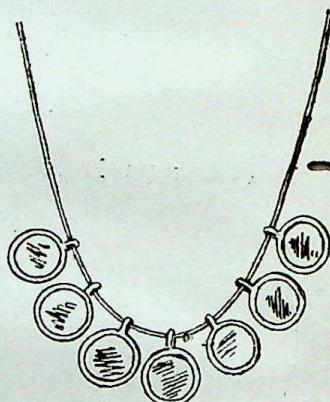


Golbicha
(Purnia Dt., W.B.)

SUBTYPE (b) & (c)—contd.



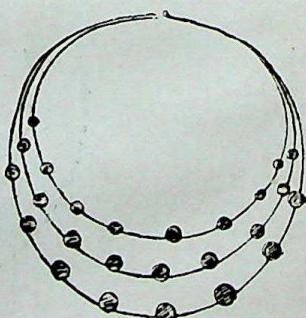
Vailamanni Mala
(Khozikode, Kerala)



Kasulapearn
(Andhra)

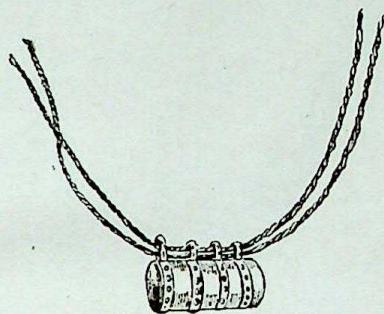


Kasumalia
(Salem, Madras)

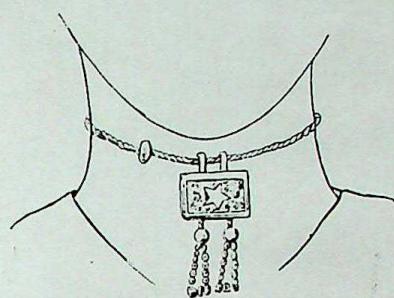


Tikki
(Andhra)

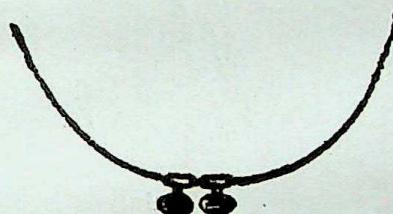
(iii) PENDANTS, LOCKETS AND TALISMANS



Elas
(Khozikode, Kerala)



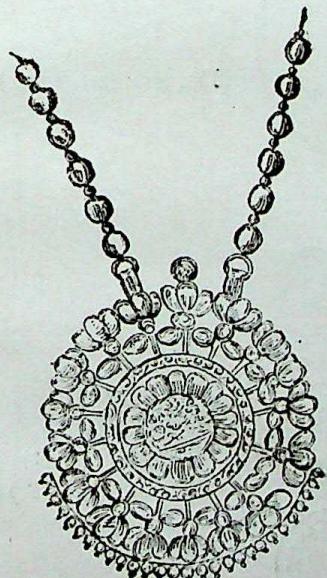
Tawati
(Poonch, Kashmir)



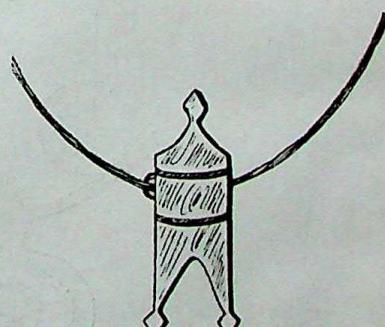
Mangalasutram (Andhra)



Paval Kathli
(Gujarat)



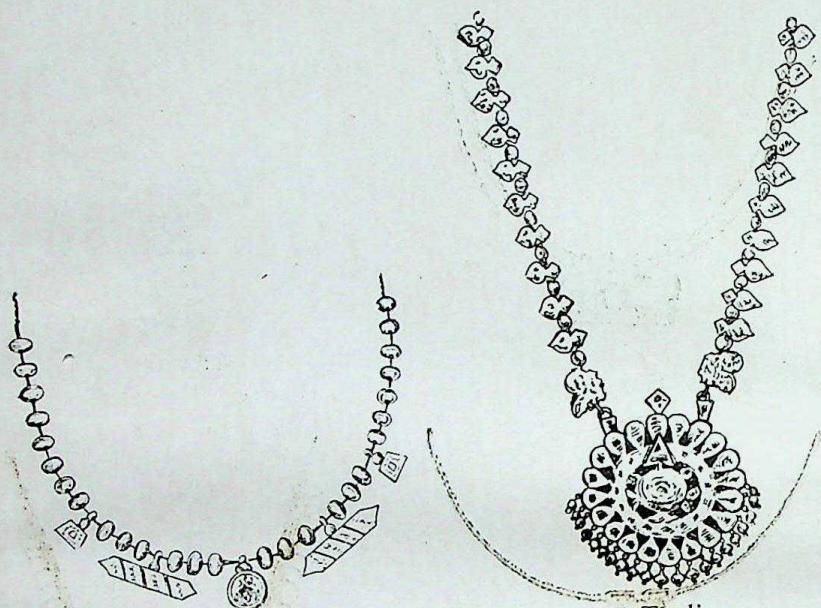
Ananthasayanapathakam
(Khozikode, Kerala)



Thali
(Tanjore, Madras)

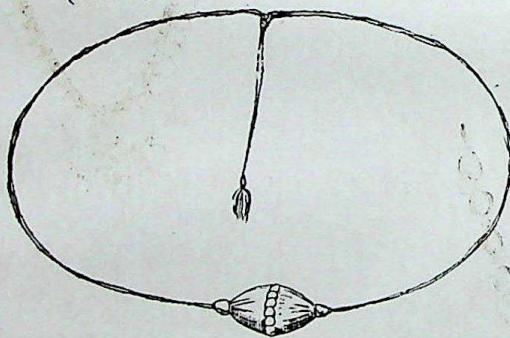
ORNAMENTS IN INDIA

(iii) PENDANTS, LOCKETS AND TALISMANS—contd.

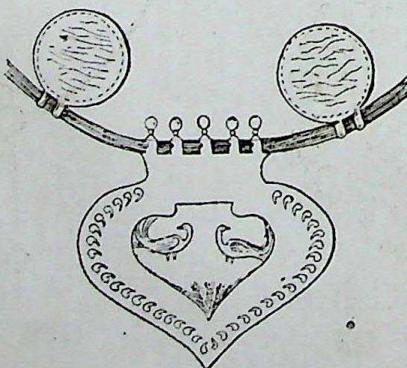


Thali Charam
(Salem, Madras)

Thali
(Khozikode, Kerala)

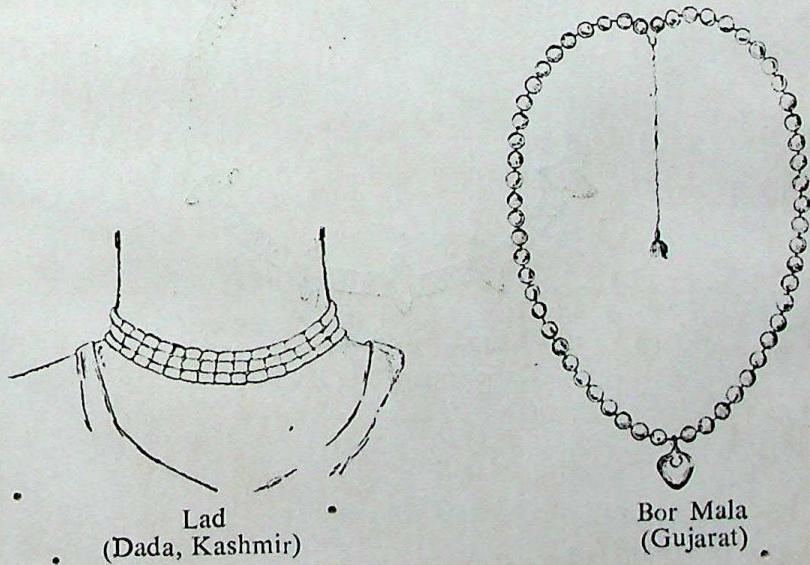
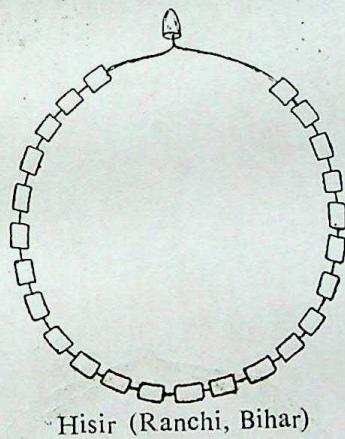
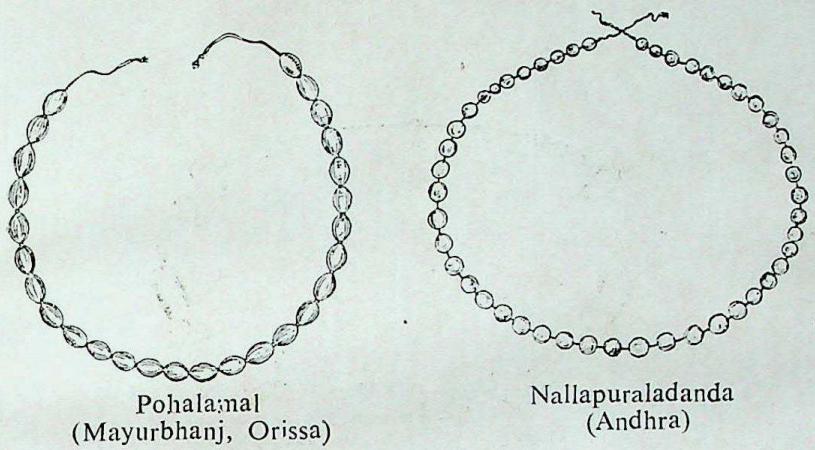


Kantha
(Darbhanga, Bihar)



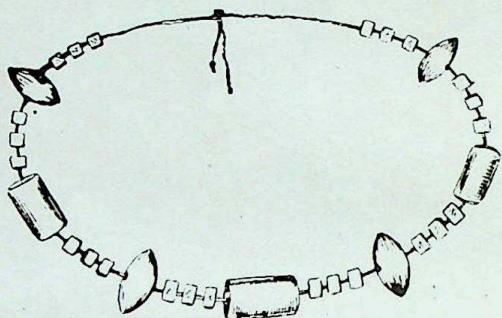
Halka Necklace
(Ballia, U.P.)

(iv) BEAD NECKLACE

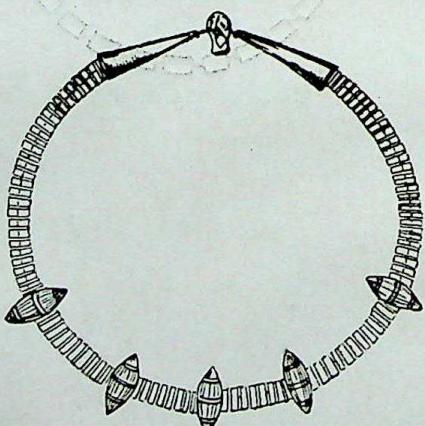


ORNAMENTS IN INDIA

(iv) BEAD NECKLACE—contd.

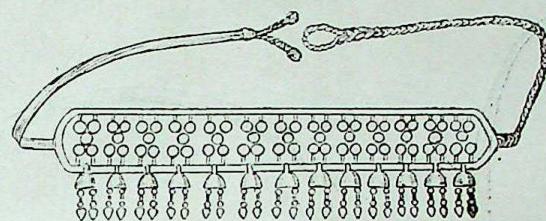


Rato Mala : Nepali Ornament
(Darjeeling, West Bengal)

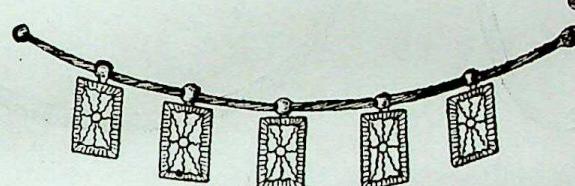


Kanthadana : Nepali Ornament
(Darjeeling, West Bengal)

(v) *COLLAR TYPE—SUBTYPE (a)*



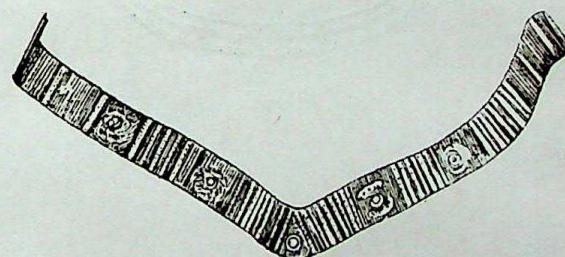
Katesary (Bahrench, U.P.)



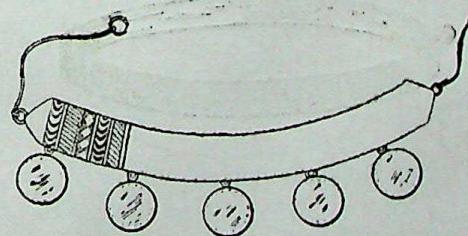
Bij (Nainital, U.P.)



Chereo (Almora, U.P.)



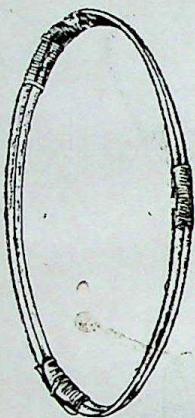
Kanthli (Gujarat)



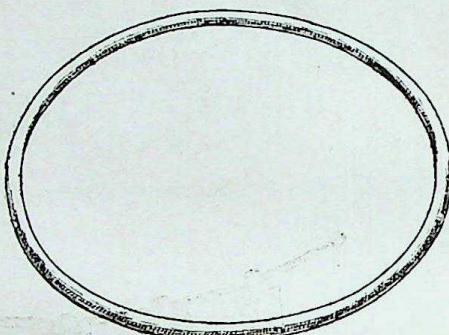
Kanthi (Dehra Dun, U.P.)

ORNAMENTS IN INDIA

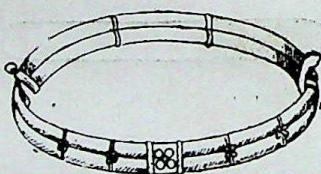
(v) *COLLAR TYPE—SUBTYPE (b)*



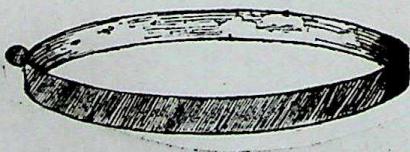
Nagin (Gujarat)



Ohadi (Gujarat)



Vahandi (Gujarat)



Bangamathiga (Andhra)

Ornaments worn on the upper arm above the elbow have been noted as arm ornaments. Such ornaments have been recorded from twelve states in India. The ornaments for the arms may be broadly classified typologically as:

- (i) *Ring Type* and
- (ii) *Band Type*

Within each type again one finds subtypes based on variations in shape and workmanship.

(i) *Ring Type*

With this type roughly five subtypes have been found and are summed up as follows:

(a) Rings which are either circular or semicircular in cross-section fall within this category. The outer surface may be covered with engravings, carvings or other designs, or it may be just plain. It may also be partly engraved while the remaining portion is plain. Sometimes there is an opening in the ring so that it may be slightly expanded while it slipped over the elbow joint. On either side of the opening there may be two carved knobs which meet together, as in the case of *Ananta* in West Bengal.

(b) There are rings made of thin flat metal strips either bearing geometric designs on the outer face or with the lower margin cut like the teeth of a comb. *Sandigandi* of Andhra Pradesh is an example of the former whereas *Dandipalli* of the same state is illustrative of the latter design mentioned above.

(c) The V-shaped *Vonki* has been recorded as a speciality of Madras State.

(d) The fourth subtype consists of the spiral ring. Thick silver or gold wire is coiled two and a half times to form this spiral arm ornament. This type has been recorded from Andhra Pradesh, Uttar Pradesh, Gujarat and Orissa.

(e) Metal wire ring, twisted to form a wavy pattern is characteristic of Madhya Pradesh and is also found in Uttar Pradesh.

(ii) *Band Type*

Amid a variety of designs the arm bands can be divided into three subtypes roughly. These may be described as:

- (a) Small ornate pieces linked together to form a band.
- (b) Cylindrical pieces strung together in a single or double row.
- (c) Just one large ornate piece with strings attached to on either side for tying over the arm.

The arm bands may either have a chain at one end and a hook at the other for attachment around the arm, or it may have silken threads or cord attached on either side. The thread may be either loose for tying together or it may be knotted together in such a way that the ornament can be either loosened or tightened by slipping the knot. Very often there are pendants attached to the loose end of the chain or the thread.

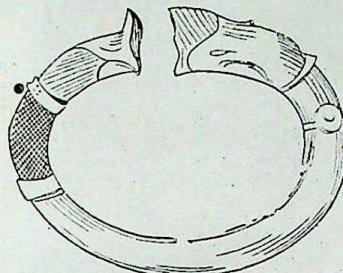
The Armlet of West Bengal, *Taita* or *Baju* of Orissa are good examples of (ii) (a) while *Jashon* of Bihar is an example of (ii) (b). *Tolavakal* of Kerala may be cited as typical of (ii) (c). *Loket* recorded from Gujarat is a speciality which is just a cord tied around the arm with a pendant hanging at the loose end of the cord.

Sculptures and paintings testify to the fact that arm ornaments were in vogue in ancient India.

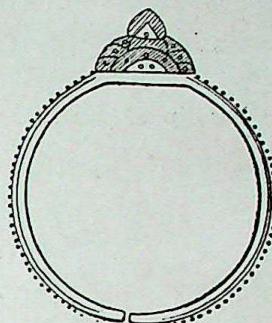
As per data of the Culture Zone Survey arm ornament is not worn regularly in all the different states. For example, in West Bengal it is worn either at the time of marriage or on ceremonial occasions. Nineteen different varieties have been recorded from Orissa depicting type (i) and (ii), five varieties from Bihar, six from West Bengal, twelve from Uttar Pradesh, fourteen from Madhya Pradesh, three from the Punjab, one from Jammu and Kashmir, seven from Andhra Pradesh, twelve from Gujarat, thirteen from Maharashtra, four from Madras, and one from Kerala.

Baju or *Bajuband* (arm band) has been recorded from West Bengal, Bihar, Orissa, Uttar Pradesh, Madhya Pradesh and Maharashtra. *Ananta* (Ring) has been recorded from West Bengal, Bihar, Orissa, and Uttar Pradesh. *Tarh* or *Tadda* has been recorded from Bihar, Uttar Pradesh and the Punjab whereas the distribution of *Kura* seems to be limited to Jammu and Kashmir, Madhya Pradesh, Maharashtra and Gujarat. The material used for making these ornaments has not been recorded from all the states. The data available show that silver is used in West Bengal, Bihar, Orissa, Uttar Pradesh, Madhya Pradesh, the Punjab, Andhra Pradesh and Maharashtra. Its exclusive use has been reported from Maharashtra and the Punjab, and in Bihar, Orissa, Uttar Pradesh and Madhya Pradesh, silver appears to be used predominantly along with other metals. Gold has been recorded exclusively from Kerala and data from Andhra Pradesh, Uttar Pradesh, Orissa and West Bengal also show the use of gold. Brass arm ornaments have been described from Bihar and Orissa. The use of copper is noted from Madhya Pradesh and aluminium from Orissa only.

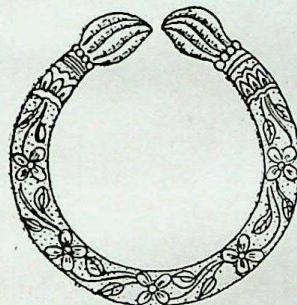
(i) RING TYPE—SUBTYPE (a)



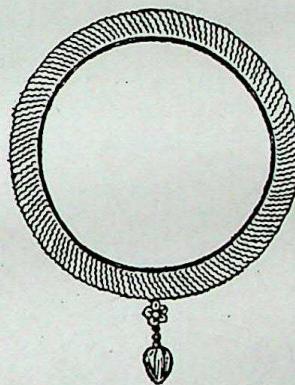
Kar (Srinagar, Kashmir)



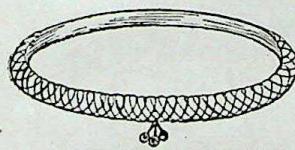
Teda (Ganjam, Orissa)



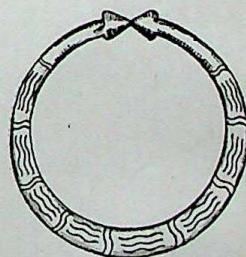
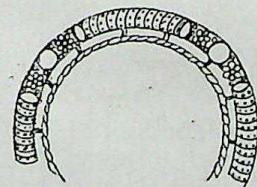
Ananta (Bankura, W.B.)



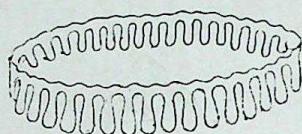
Taita (Mayurbhanj, Orissa)



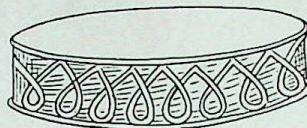
Dandakadiyam (Andhra)

Anant
(Banaras, U.P.)Chandori
(Damoh, M.P.)

(i) RING TYPE—SUBTYPE (b)

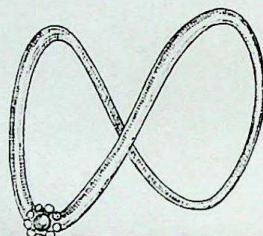


Dandiplial (Andhra)

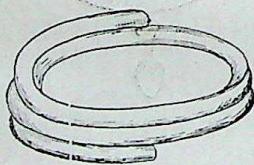
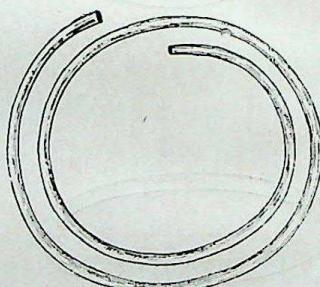


Sandigandhi (Andhra)

SUBTYPE (c)

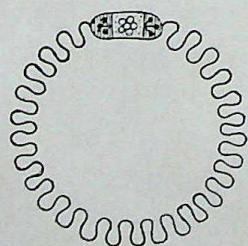
Vanki
(Salem, Madras)

SUBTYPE (d)

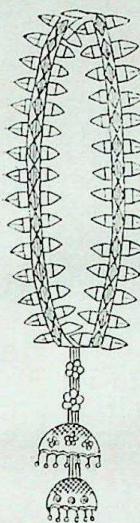
Bhujadand
(Gorakhpur, U.P.)

Vanku (Andhra)

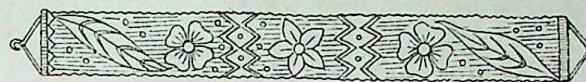
SUBTYPE (e)

Banke
(Damoh, M.P.)

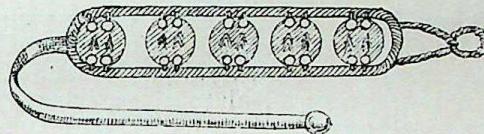
(ii) *BAND TYPE—SUBTYPE (a)*



Dikubaju (Mayurbhanj, Orissa)

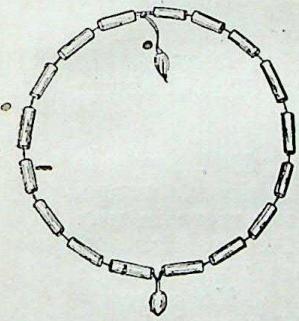


Armlet (Balaswar, Orissa)

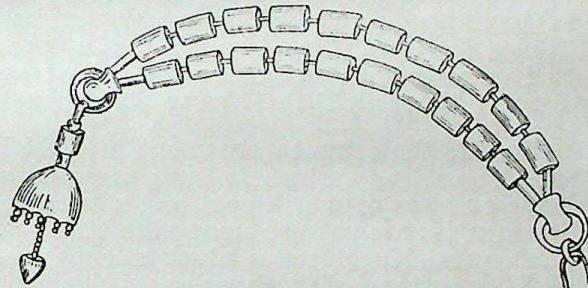


Baju (Bahraich Dt., U.P.)

SUBTYPE (b)



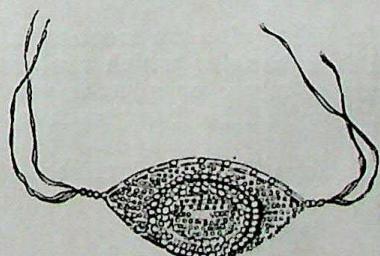
Jashon
(Durbhanga, Bihar)



Baju (W. Dinajpur, West Bengal)

SUBTYPE (c)

Tolvalakal
(Khozikode, Kerala)



Wrist (Women)

The wrist ornaments for women in India may be classified into the following four types :

- (i) *Bangle* (thinner type)
- (ii) *Wristlet* (thicker type)
- (iii) *Wristband* (pliable)
- (iv) *Bracelet* (broad and cylindrical)

(i) *Bangle*

Thin circular rings, commonly known as *Churi* in most of the states in India, form the common wrist ornaments distributed all over the country. Bangles are made of various materials and bear multitude of form and design.

In Orissa, bangles of various designs and known in various names like *Churi*, *Dikuruli*, *Jhanjrasakam*, *Katuri*, *Thadrasakam*, *Salamkharu*, *Farasakam*, *Sakha*, *Gulusu*, *Kacha*, etc., are made of silver, brass, bronze, aluminium, lac or glass. Gold bangles are rare. Lac ornaments are made by the *Sakhari*.

In Uttar Pradesh, *Churi* or *Churiya* is the common term for the bangles; other names are *Pairiband*, *Mathi*, etc. *Pairiband* is a silver bangle with several bunches of globules suspended from the margin. *Mathi* is usually made of some white alloy and is worn by low castes like *Chamar*, *Bhar*, *Gonr*, etc. Other materials used in the making of the bangles are glass, plastic, lac, brass and rarely gold. In Jaunsar Bawar of Dehra Dun District, the term *Churi* also includes a type of wristband made of silver plate with designs on the outer surface. The Brahmin widows of Etawah District wear silver bangles.

Churi is the common ornament in West Bengal. They are found in various designs and are made of gold, silver, bronze, plastic or glass of which gold and silver ones are more in use. Glass bangles are popular among the Muslims. Among *Mahisya*, *Kumhar* and *Muchi* castes silver and glass bangles are more in use. Widows wear silver bangles usually. *Loha* or *Noha* made of iron and *Sankha* made of conch shell are the symbols of marriage for women. These are worn only by married woman whose husband is alive. *Loha* is worn in one number in the left hand. It is sometimes covered with gold or a golden wire which is simply twisted round the bangle. Conch shell bangles are worn in both the wrists and they are made by the *Sankhari* caste.

In Bihar also we meet with *Sankha* or conch shell bangles and iron bangles which are considered as symbol of marriage. *Churi* of silver or glass is very common. *Bera* made of brass or silver and lac bangles called *Lahati* also adorn the wrist.

Madhya Pradesh furnishes with a long list of bangles which are made of silver, glass, plastic, lac, coconut shell or some alloy

of bell metal called *Gillet* or some white alloy known as *Kathir*. Of all the bangles *Doira* and *Bangri* or *Patta* made of coconut shell and *Kamri*, *Gokhro*, *Jori*, etc., of lac are worth mentioning. *Doira* (bangles of coconut shell with two silver plates fitted) and *Bangri* or *Patta* (bangles of coconut shell fitted with one silver plate) are characteristic ornaments of the state. The coconut shell ornaments are worn mainly by the Rajputs and Chamars. *Gokhro* is a bangle of yellow coloured lac worn by the Bhils. *Jori* is made of lac coloured red and is fitted with mirrors. The Marathas of Indore do not wear lac bangles. Glass bangles are favourite among the Muslims and Bhils. The Bhils of Rajasthan also wear coconut shell bangles which are known as *Muthia*. The bangles are decorated by thin strips of silver. Sometimes a congeries of forearm ornaments is also called as *Muthia* which consists of one *Bangdi*, one *Parochia*, two *Dopatris* and one *Dhyodia* worn in a row (Rajasthan—V.S.M. No. 29). Bangles of glass, lac, ivory and gold are also met with in Rajasthan. A number of ornaments are worn in between and on both the sides of bangles which are called *Gajras*, *Bangries*, *Gokhrus*, etc., as the case may be. Ivory bangles are studded with thin gold strips (Rajasthan—V.S.M. No. 1). Bhils and Bhambi women also wear rubber bangles. Aluminium bangles called *Mangji* are also worn in some areas (Rajasthan—V.S.M. No. 3).

Glass bangles are very common in Maharashtra. The Banjaras of this state wear *Balya* or bangles made of elephant's tusk.

In Gujarat, bangles are made mainly of silver and glass; plastic and wooden bangles are also met with. Glass bangles are common among the Muslims. One variety of *Churi* made of wood with gold wire ornamentation is a characteristic ornament.

Churi made of silver, plastic, lead, or gold (rare) is a common ornament in the Punjab and Himachal Pradesh.

In Jammu and Kashmir, glass bangles or *Churiyan* is a popular wrist ornament. The thinner variety of *Bangur* made of silver may also be included in the bangle type.

In Madras, *Kappu*, *Valai* or *Valaiyal*, *Bay*, etc., are the different names for bangles. *Kappu* is usually made of gold or silver and it is an old variety of ornament mostly in disuse now. *Bay* is a silver bangle, five of which are worn in each wrist. *Valai* or *Valaiyal* is made of gold, silver, rubber, glass, lac or plastic.

Kappu of gold or brass is also common in Kerala and it is worn by all from the lowest caste upto the Nambudri Brahmins.

In Andhra Pradesh, silver bangles called *Murugu* or *Muru-gulu* with or without designs and bangles of twisted glass known as *Gajulu* are very common. *Bangarugajulu* and *Miriyanapugajulu* are golden bangles with design. *Gotulu* is a bangle made of copper or gold.

(ii) Wristlet

Thick and heavy circular rings, known in different names in different areas, from another type of common wrist ornament

in India. Wristlets are mainly made of silver; on rare occasions, gold, aluminium, brass or bronze is employed. Like bangles, they also furnish with various forms and designs and eastern India seems to be the primary contributor of the varieties of this type of wrist ornament. Wristlets are, in most cases, circular in cross-section and some of them have clefts with two knobs at the juncture. These knobs are sometimes in the shape of animals head like that of tiger (*Bagmoha Churha* of Madhya Pradesh), elephant (*Bala* of Orissa), etc.

Kankan, Kankana, Kakna, Kakan, or Kakania (Gujarat, Orissa, Madhya Pradesh, Maharashtra and Uttar Pradesh), or *Kangan, Kangana, Kangania, Kanganu* or *Kanganam* (Uttar Pradesh, Jammu and Kashmir, Bihar, the Punjab, Himachal Pradesh and Madras, or *Pachela* and *Pacheli* (Bihar Uttar Pradesh, Punjab and Madhya Pradesh), or *Pahunchi, Paunchi Pohochi*, or *Painchi* (Bihar, Uttar Pradesh, Orissa, Madhya Pradesh and the Punjab), are the most popular names for the wristlets. Some of the wristlets have specific positions in the wrist, e.g., in Uttar Pradesh *Agela*, a wristlet, is worn low in the wrist near the palm and *Pachela* at the back or above. In between the two about half a dozen of bangles are worn. In Maharashtra, the Bhils and Banjaras wear a variety of wristlets called *Patlya*. In Madhya Pradesh, *Pohochi* is made of silver and it is provided with silver *Akona* fruits strung to it by strings. The *Pohochi* is worn at the back or upper part of the wrist above all the other wrist ornaments. The Muslim women of Datia of this state wear a golden wristlet called *Kare*. *Lachhi* of the Punjab is a characteristic gold wristlet of that region. *Paja* from Andhra Pradesh are plain wristlets, circular in shape and are made of aluminium. Four such are worn in each wrist. (Andhra Pradesh—V.S.M. No. 11).

(iii) Wristband

Within this type are included the broad and flat wrist ornaments which are pliable. Wristbands are not so popular and elaborate in form and design like the bangles or wristlets and are worn usually on festive and ceremonial occasions. The use of this type has been reported from Orissa, Uttar Pradesh and Jammu and Kashmir. In Orissa, *Batafala* is either a wristlet or a wristband depending on its shape and design. The wristband variety is made of ornate silver pieces strung in cotton thread. Similarly in Uttar Pradesh the *Pahunchi* or *Paunchi* is a wristband or a wristlet. The wristband variety is made of silver balls strung in black cotton thread. In Dehra Dun plains of Uttar Pradesh, another variety of wristband known as *Dastaband* is found. It is made of silver rectangles and connecting chains with a silver plate having floral designs at the middle. It is provided with a screw device at the end for wearing. *Merida* is a thick and heavy highly designed silver wristband of Jammu and Kashmir.

(iv) Bracelet

It is a broad and cylindrical wrist ornament with a cleft or closed. Orissa furnishes with many varieties of this type, viz.,

Bandhachuri, *Santhalchur*, *Kharu*, *Sankha*, *Hakupanjarsankha*, etc. *Bandhachuri* is a closed bracelet made of silver and has floral designs on the outer surface. *Santhalchur* is same as above but is ornamented with geometrical designs. *Kharu* is a closed bracelet made of silver, brass or bronze. It is provided with an outwardly projecting rim and narrow circular ridges on the body. *Sankha* is a closed lac bracelet with a tapering end. The outer surface of the body is engraved with lines and dots. *Hakupanjarsankha* is also a closed bracelet made of silver. Floral designs decorate it's outer surface.

In Uttar Pradesh, silver wristlets with clefs like *Churi* and *Panhuchi* are found. *Churi* in the form of bracelet is found in Jaunsar Bawar area of the state. It is made of a thick piece of silver with elliptical and rombhush designs in relief on the outer surface. *Panhuchi* is a comparatively less broad silver bracelet with various designs in relief on the outer surface. It is provided with a screw arrangement at the cleft for closing the same during use.

Chur of West Bengal is a closed bracelet made of gold or silver. It is highly ornamented with fine and delicate designs and is a specimen of superb workmanship.

Chud is a very broad and closed bracelet of Gujarat, tapering at one end. (Gujarat—V.S.M. No. 1).

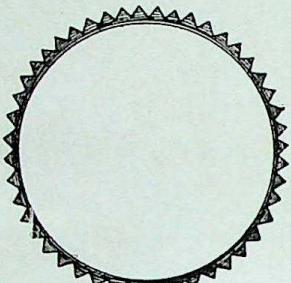
Chhailkara and *Toka*, silver made closed bracelets with line engravings, are found in the Punjab and Himachal Pradesh respectively.

In Jammu and Kashmir, *Bungur* and *Kangan* are two varieties of silver bracelets with clefs and are provided with geometric designs in relief.

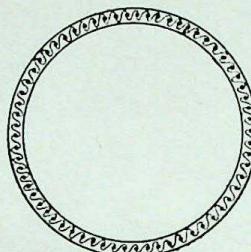
In Coimbatore of Madras, bracelets made of corals are found.

Wrist (Women)

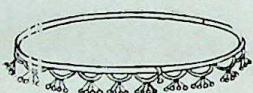
(i) BANGLE



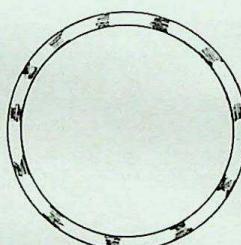
Katuri
(Mayurbhanj, Orissa)



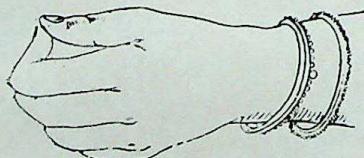
Churi
(Purulia, W.B.)



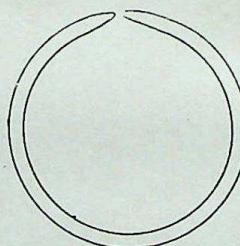
Pairiband
(Dehra Dun, U.P.)



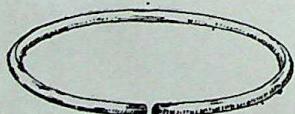
Sankha
(Purulia, W.B.)



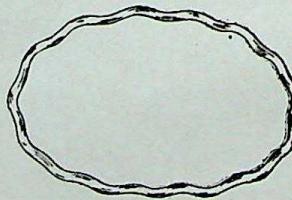
Bangur
(Doda, Kashmir)



Loha
(Purulia, W.B.)

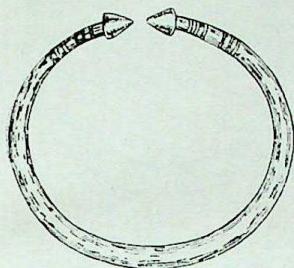


Kade
(Kashmir)

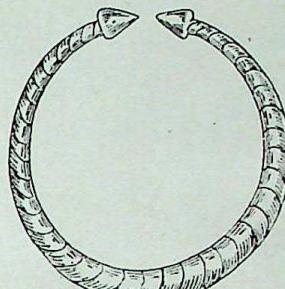


Gajulu
(Andhra)

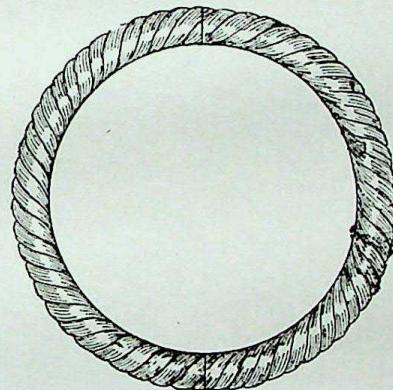
(ii) WRISTLET



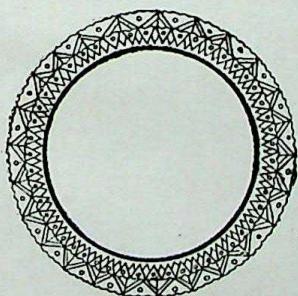
Chura-Nepali
(Darjeeling, W.B.)



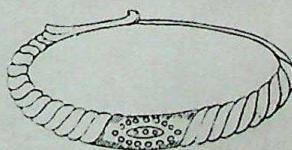
Pachela
(Champaran, Bihar)



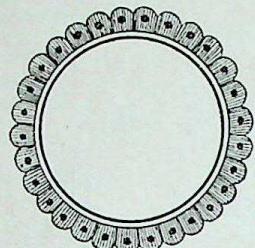
Diku Bala
(Mayurbhanj, Orissa)



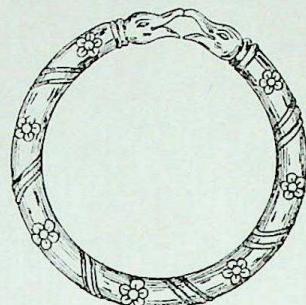
Satul
(Mayurbhanj, Orissa)



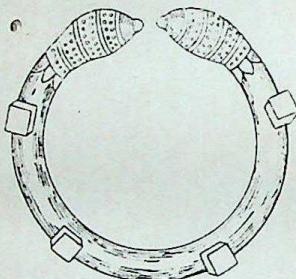
Bala
(Singbhum, Bihar)



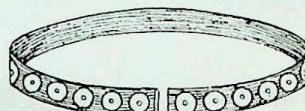
Balafala
(Mayurbhanj, Orissa)



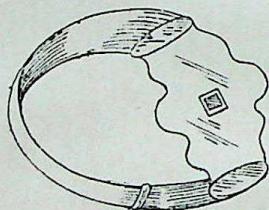
Bala
(Mayurbhanj, Orissa)



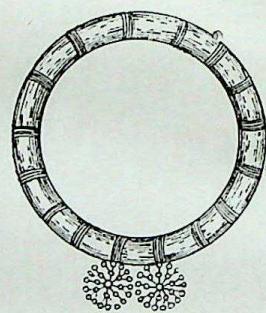
Pachela
(Bahraich, U.P.)



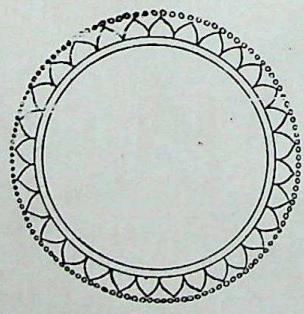
Patlya
(Maharashtra)



iLahch
(Ambala, Punjab)

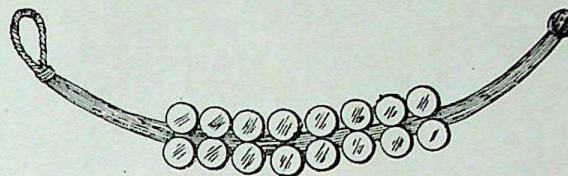


Tordal
(Damoh, M.P.)

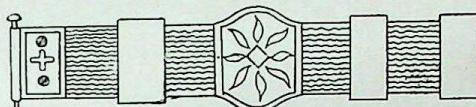


Chhan
(Hissar, Punjab)

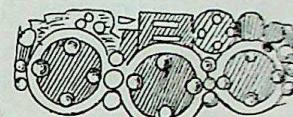
(iii) WRISTBAND



Pahunchi (Ballia, U.P.)

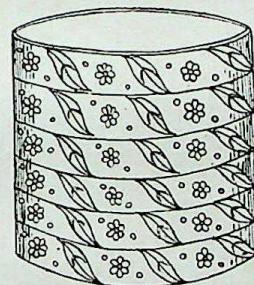


Dastband
(Dehra Dun, U.P.)

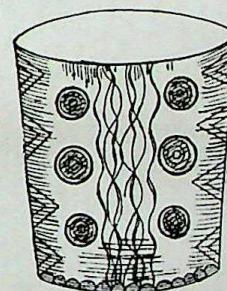


Merida
(Jammu, Kashmir)

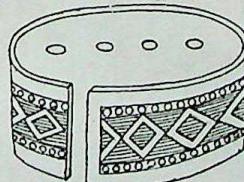
(iv) BRACELET



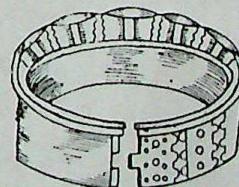
Bandhachuri
(Balasore, Orissa)



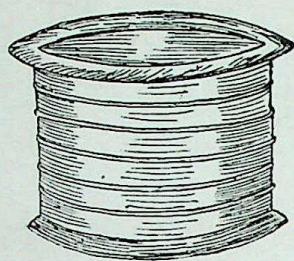
Santhal Chur
(Mayurbhanj, Orissa)



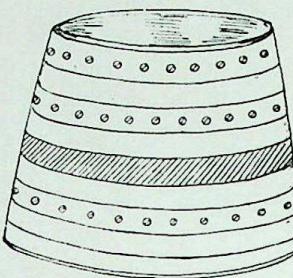
Bungur
(Srinagar, Kashmir)



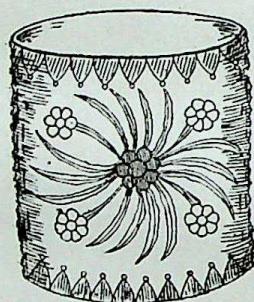
Pahunchi
(Ballia, U.P.)

(iv) *BRACELET*—contd.

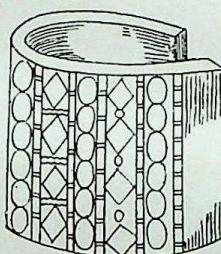
Kharu
(Ganjam, Orissa)



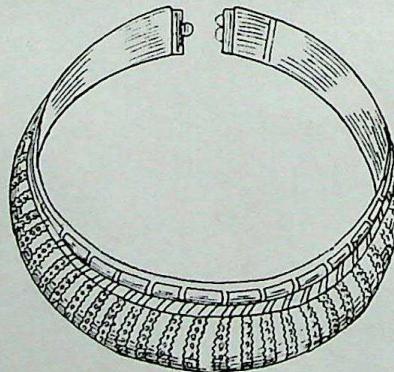
Sankha
(Mayurbhanj, Orissa)



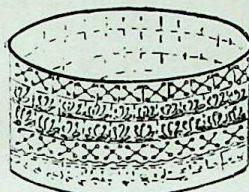
Hakupanjarsankha
(Mayurbhanj, Orissa)



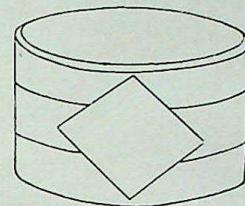
Churi
(Dehra Dun, U.P.)



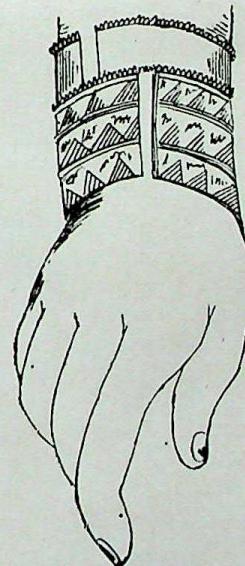
Panhuchi
(Tehri Dt., U.P.)



Chur Bracelet
(Purulia, W.B.)



Chhailkara
(Hissar, Punjab)



Kangan
(Udhampur, Kashmir)

Wrist (Men)

Use of wrist ornaments by men has been reported from only five states—Madras, West Bengal, Madhya Pradesh, Maharashtra and Gujarat. Data on other areas are lacking.

In Madras, *Kappu* or gold or silver made bangles used to be worn about 15 years back. In West Bengal, men do not usually wear any ornament in the wrist. Children wear gold bangles during *Annaprashan*, first rice eating ceremony. Well-to-do people of some areas of Madhya Pradesh wear silver or gold wristlets called *Chura* or *Beroc* but they are almost limited now amongst the Teli and Ahir caste groups. In Maharashtra, wristlets called *Kara*, *Kari Kare* or *Karya* used to be worn in olden days. Now they are scarcely found among the tribal groups like Kokne and Banjara but still prevalent among the Thakurs. In Gujarat, men's wrist ornaments are *Loket*, *Kara*, *Matliya*, *Ponchi*, *Dhola*, *Moriyo*, etc., but they are almost out of use now-a-days. In Rajasthan, the Bhils and Bhambis wear silver bracelets on their wrists. (Rajasthan—V.S.M. No. 1).

The ornament for finger is a circular ring which is, in most cases, fitted with an ornate piece of various shapes and designs.

Use of finger rings has been reported from all parts of India and materials for making of the ornament are gold, silver, copper, brass, bell-metal, conch-shell and an alloy called *Kathir*. The use of brass has been recorded from Orissa and Madhya Pradesh whereas bell-metal and *Kathir* have been found in Madhya Pradesh only. Conch-shell rings have been noted from West Bengal. Sometimes the rings are studded with real or imitation jewels.

In West Bengal, *Angti* (known as *Anguthi* in Madhya Pradesh, the Punjab, Uttar Pradesh, and Himachal Pradesh; in Gujarat it is known as *Anghathe*, in Maharashtra as *Angthi* or *Angathi* and in Bihar as *Anghouti*, *Anghoti*, or *Angti*), a gold, silver or copper ring set with stones or plain is a popular finger ornament. Here finger ring made of conch-shell is a characteristic ornaments.

In Bihar, rings like *Anghouti* or *Angti* or *Anghoti* and *Mundam* or *Chapa Mundam* are worn on the finger. The latter variety is a ring fitted with a silver four anna coin.

In Orissa a brass ring called *Munda* is worn.

Finger rings are not very common in Uttar Pradesh. In some areas, gold or silver *Mudari*, *Munri*, *Anguthi*, *Challi* and *Chap* are worn.

In Madhya Pradesh, rings made of silver mainly like *Gole*, *Binti* or *Binati*, *Mandi*, *Challa* or *Challe*, *Jama*, *Anguthi*, *Mundri* or *Mundri* or *Mundari*, and *Mudi* are worn. *Jama* is worn in pair on each second digit of the palm. *Chala* or *Challe* is common among Muslim women.

Moodi, *Mohar*, *Angthi* or *Angathi* and *Chehalla* are representatives from Maharashtra.

In Gujarat, finger rings like *Viti*, *Vethi*, *Venti*, *Venthiyo*, *Anti-vinti*, *Anti-venti*, *Vetlo*, *Ghodo*, *Karchcho*, *Angathe* and *Dann* are fairly common.

In the Punjab, gold rings like *Gunthi*, *Anguthi* and *Mundari* are worn.

In Himachal Pradesh, women wear gold or silver rings *Anguthi* set with stones (Himachal Pradesh—V.S.M. No. 3). The *Gaddi* women wear *Mundri* of gold (Himachal Pradesh—V.S.M. No. 5).

Waij, a gold or silver ring is common in Jammu and Kashmir (Jammu and Kashmir—V.S.M. No. 1).

Finger rings are also worn in Rajasthan. The *Bhil* women wear *Bintis* and *Bidi*. *Bidi* is a joint ring for two fingers (Rajasthan—V.S.M. No. 2).

In Andhra Pradesh, Madras, Kerala and Mysore also finger rings are met with. In Andhra Pradesh, it is known as *Ungaralu* made of gold or silver (Andhra Pradesh—V.S.M. No. 39) and in Kerala it is called *Nelivu* (Kerala—V.S.M. No. Part VI E).

Finger (Men)

The use of finger rings by men have been noted from the states of West Bengal, Uttar Pradesh, Gujarat, Maharashtra and Madras. In West Bengal, it is called *Angti*. In Uttar Pradesh, it is known as *Anguthi*. The names for rings worn by men in the Madhya Pradesh is noted as *Mundhri*, *Anguthi*, *Ferra* or *Challa*. In Gujarat, it is called *Viti*, *Vintiyo*, *Vinti*, *Vedh* and *Koyado* while the names in Maharashtra are *Angthi*, *Anguthi*, *Moodi*, and *Challa*. In Madras, it is termed *Mothiram*. No further details are available regarding the rings for men as to their material, pattern or use.

The village survey monographs of the Census of India 1961 furnish us further information that rings are worn by men in Himachal Pradesh (V.S.M. No. 3), Jammu and Kashmir (V.S.M. No. 1), Andhra Pradesh (V.S.M. No. 39), Mysore (V.S.M. No. 1), and Rajasthan (V.S.M. No. 1).

Waist ornaments have been recorded from ten states of India, viz., West Bengal, Bihar, Orissa, Uttar Pradesh, Madhya Pradesh, the Punjab, Maharashtra, Kerala and Madras. These ornaments are flexible wide bands made up either :

- (i) By linking ornate pieces together
- (ii) By attaching several chains in tiers to two terminal pieces with several spacers in between
- (iii) Or, it is just one wide ornamental chain.

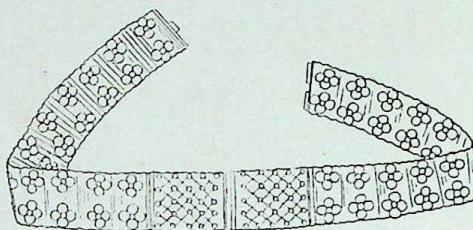
Sometimes there is a pendant attached to the waist band as in the case of *Kardhani* recorded from Darbhanga District of Bihar. The illustration of the *Antabicha* of Mayurbhanj, Orissa shows the attachment of an oblong ornate central piece to the waist band. The *Kamalkash* of Uttar Pradesh is typical of the multi-tiered type, whereas the *Oddianam* of Madras, *Peti* of Uttar Pradesh and *Chandrahara* of Orissa are examples of waist bands without pendants, central pieces, etc.

Exclusive use of silver has been reported from West Bengal, Bihar, Orissa, Uttar Pradesh, Madhya Pradesh, Maharashtra and Gujarat, but in the Punjab, Madras and Kerala both gold and silver seem to be in use.

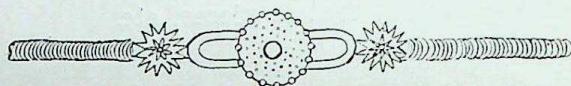
Waist ornaments seem to have been very much in vogue in ancient India. The sculptured figure of *Yakshi* at Sanchi belonging to the first century B.C. is adorned with waist ornament. The later paintings and sculptures of male and female figures are seen with elaborate waist ornaments practically from all over the country. In Sanskrit literature also, we find the mention of *Mekhala* or waist ornaments.

Waist ornaments appear to be gradually going out of use. The data shows that it is either worn on festive and ceremonial occasions as in the Punjab or its use is restricted within particular areas within a state or within particular caste groups or communities. For example in West Bengal its use has been confined to the *Navasak* group of castes in the Hooghly and Midnapore districts. Similarly in the Madhya Pradesh only the rich or the middle class people belonging to the *Sunar* and *Baniya* castes wear it. In Bihar, waist ornaments have been found in nine districts of north-western Bihar.

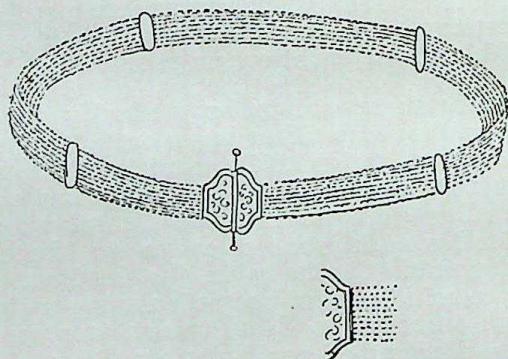
Waist (Women)



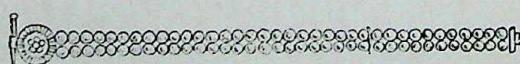
Chandrahara
(Mayurbhanj, Orissa)



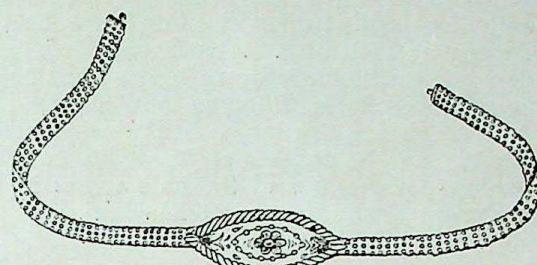
Aantasuta
(Keonjhar, Orissa)



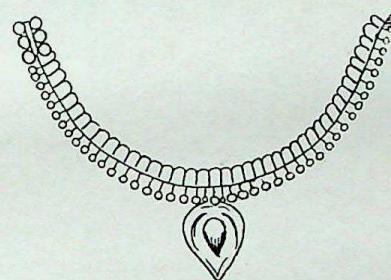
Kamalkash
(Banaras, U.P.)



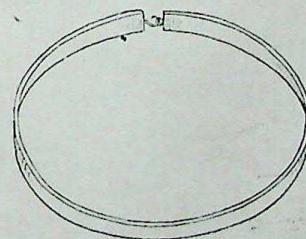
Peti
(Banaras, Orissa)



Antabicha
(Mayurbhanj, Orissa)



Kardhani
(Darbhanga, Bihar)



Oddianam
(Salem, Madras)

It has already been mentioned in the previous section that the sculptures and paintings of ancient India show that waist ornaments were worn by men also. At present, Gujarat is the only state where its use exclusively by men has been reported. It is termed *Kandaro*, *Kandora*, *Bhoriyo* and *Gope*. Maharashtra and Madhya Pradesh are the two other states where men wear waist ornaments. In the former state, it is called *Kaloloma*, *Kalsutra*, *Kardona*, *Kargota* and *Sakhale* while in the latter it is known as *Kardhan*, *Kardhani* and *Kardani*.

Ankle (Women)

The ornaments for ankle may be classified into three types :

- (i) *Ankle Ring* (thinner type)
- (ii) *Anklet* (thicker type)
- (iii) *Ankle Band or Chain* (pliable)

(i) *Ankle Ring*

Under this are included thin circular closed rings usually made of slender silver wire twisted like a rope. These are worn in a bunch of three or eight at a time in each ankle. The use of such rings has been reported from Bihar, Orissa, Uttar Pradesh, Madhya Pradesh, Gujarat, the Punjab, Rajasthan and Madras. *Charu* or *Chara* of Bihar is worn in four number in each ankle. *Rupal Kharua* is a brass ankle ring from Orissa. It has a cleft which is closed with the help of a hook. In Uttar Pradesh, the ankle rings are known as *Lachha*, *Lachhi*, *Lachhe* or *Lachhar*; *Chara* and *Amirt*. The first variety is worn in a number of four to six in each ankle. *Chara* is worn three or four at a time in each ankle. *Amirt* is usually worn on festive occasions. *Lachha* or *Lachhe* is also met within Madhya Pradesh, the Punjab and Rajasthan (Rajasthan—V.S.M. No. 1). In Madhya Pradesh, they are worn in a bunch of six to eight in each ankle. *Chara* or *Chare* is also found in Madhya Pradesh and Gujarat. *Kolusu* is a representative of the ring type from Madras.

(ii) *Anklet*

It is a thick and heavy ankle ornament made of silver mainly; other metals which are used rarely are brass, bell-metal, bronze or copper. In Orissa and Rajasthan, aluminium is also reported to be employed. In no case, gold is used in the making of leg ornaments as some sacredness is attributed to the metal. Anklets are circular or boat shaped. Most of the anklets are circular and they are either closed or have an opening or cleft. The latter variety is provided with two knobs, sometimes carved into the shape of animal's head at the juncture. Circular anklets are generally solid but in some cases they are hollow inside with balls so that they produce tinkling sound during walking, e.g., the *Kara* of Uttar Pradesh. Some anklets of Gujarat like *Kadala* are fairly heavy weighing about five seers per pair. Some of these circular anklets are decorated with line carvings throughout the body or near the knobs. *Mal* and *Paon Kharu* of West Bengal, *Kara*, *Kharua*, and *Gorehra* of Bihar, *Pahuda* and *Kharua* or *Kharualu* of Orissa, *Kara* or *Kare* or *Gorara* or *Banguri* of Uttar Pradesh, *Kombiyo* of Gujarat, *Karle* of the Punjab, *Kappu* or *Thandai* of Madras and *Kadiyalu* or *Kadiyam* of Andhra Pradesh are some of the examples of the circular variety of anklet. In Rajasthan, women wear a set of ankle ornaments which consists of one *Kada*, two *Neories*, followed by two or three *Paijanias*, and lastly a *Dantedar Paijania*, or *Khokra*. Some wear another sort of set made of brass. It

consists of one *Kadi*, which touches the ankle, above it four *patris* and lastly one *Khokra*. Another set of leg ornaments is made of aluminium and consists of *Sada Kada* or *Langar* numbering upto three, one decorated *Kada* curved with some designs, followed by a *Sada Kada*, after which a big anklet known as *Bada Kada* is worn (Rajasthan—V.S.M. No. 2). In former days, women of Jodhpur area used to put on a number of silver anklet ornaments which were cumulatively called *Jor* and the different items of which were termed by the name of *Kadla*, *Anwala*, *Nevri*, *Hiranemi*, *Tanka*, etc., sometimes numbering 7 on each foot (Rajasthan—V.S.M. No. 1). The Bhil and Bhambi women wear silver anklets called *Kada* and *Santh*. *Ghumkru* is a copper anklet worn in Himachal Pradesh (Himachal Pradesh—V.S.M. No. 5).

The other variety is slightly bent due to constriction in the middle or the ornament is curved in such a fashion that its lateral view gives an impression of boat-shape. The bent variety includes ornaments like *Dikupayeri* and *Banki* of Orissa, *Kansa Andu* of Bihar, *Paota* or *Pouta* of Uttar Pradesh, *Kadian* of Jammu and Kashmir, and *Thodalu* of Andhra Pradesh. *Kansa Andu*, *Kadian*, and *Paota* are decorated with engraved designs.

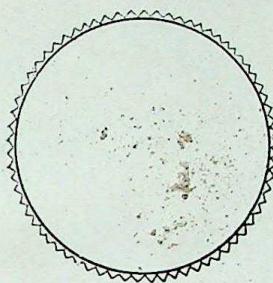
In Andhra Pradesh, we find a broad and flat anklet named *Pattalu Panjeagu* made of a silver plate. The plate is highly decorated with fine engravings on the outer surface and has minute hanging globules at the lower margin. It is oval in shape and is provided with a screw device for wearing.

(iii) Ankle Band or Chain

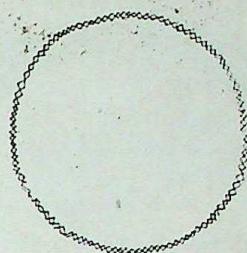
This type includes pliable ankle bands or chains worn round the ankle. These are made of small ornate pieces of various shapes and designs connected together and are provided with screw or hook devices for wearing. They are made of silver mainly; brass or bell-metal is used in a few cases. Most of these ankle ornaments are provided with minute bells which produce tinkling sound while walking. This type of ankle ornaments is distributed almost all over India and some examples are *Ghumur* or *Tora*. Of West Bengal, *Payel* of Bihar, *Dikupairi* or *Payeri*, *Pandara*, *Paunja*, *Pati*, *Paunjal*, and *Ghungur* of Orissa, *Payal* or *Chagal* or *Paijani*, *Lari* and *Paijeb* of Uttar Pradesh, *Payeli* and *Gulsan Pattian* of the Punjab, *Tora*, of Jammu and Kashmir, *Tore*, *Sakhali* or *Sakali*, and *Ghungur* of Maharashtra, *Zanjar* and *Tora* of Gujarat, *Tora* and *Payal* of Madhya Pradesh, *Pajeb* and *Tora* of Rajasthan (Rajasthan—V.S.M. No. 2 and 3) and Himachal Pradesh (Himachal Pradesh—V.S.M. No 5), *Pattalu* or *Powdalu* of Andhra Pradesh and *Kolusu* of Madras (Madras—V.S.M. No. 13). The *Paijeb* of Uttar Pradesh is worn by both Hindus and Muslims. The *Tora* of Jammu and Kashmir is worn by married women on ceremonial occasions. In Maharashtra, the ankle ornaments are worn mostly on ceremonial occasion now-a-days. *Tora* and *Ghungur* of this state are usually worn by Thagurs and Banjaras respectively. In Rajasthan besides *Pajeb* and *Tora*, *Payal* is also worn. It is provided with small trinkets and is worn at the time of dance on the festivals of *Gangor* and *Teej* and on the marriage occasions. (Rajasthan—V.S.M. No. 1).

Ankle (Women)

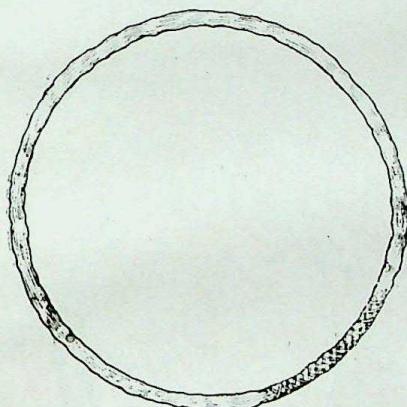
(i) ANKLE RING



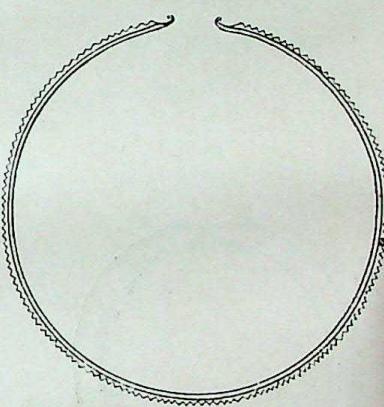
Lachha
(Chamoli, U.P.)



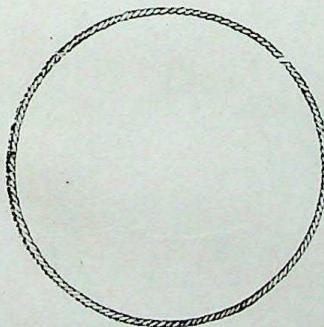
Charu
(Darbhanga, Bihar)



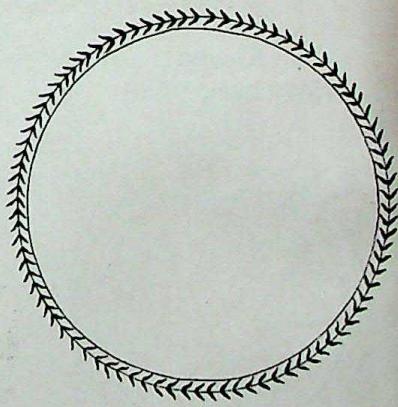
Amirt
(Almora, U.P.)



Rapal Kharua
(Mayurbhanj Orissa)

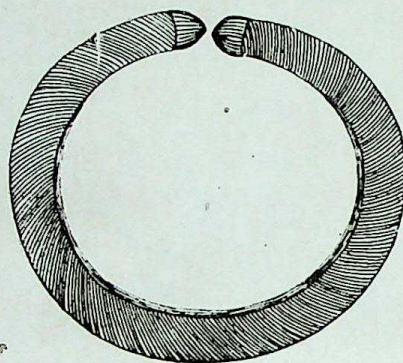


Chara
(Gorakhpur, U.P.)

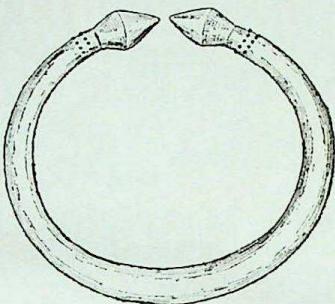


Kolusu
(Salem, Madras)

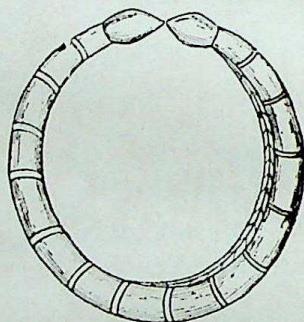
(ii) *ANKLET*



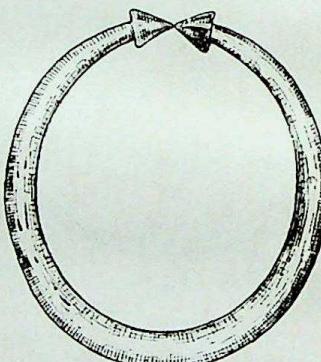
Mal (Purulia, W.B.)



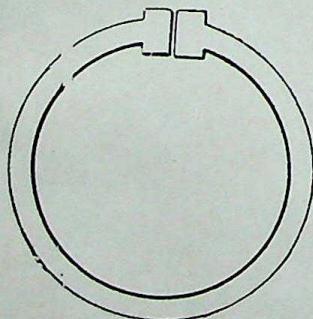
Paon Kharu (W. Dinajpur, W.B.)



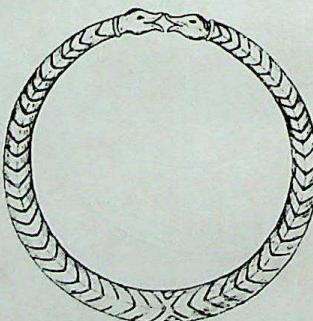
Kharua (Singbhumi, Bihar)



Gorehra (Champaran, Bihar)

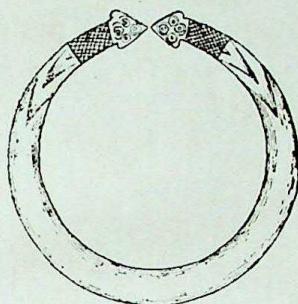


**Pahuda
(Ganjam, Orissa)**

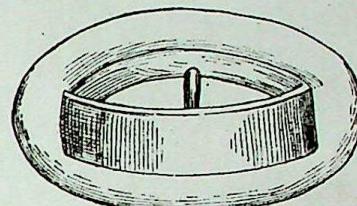


Kharua (Mayurbhanj, Orissa)

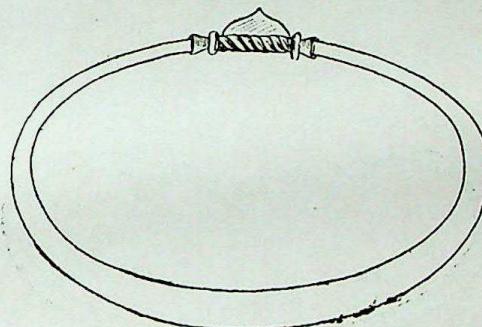
(ii) *ANKLET*—contd.



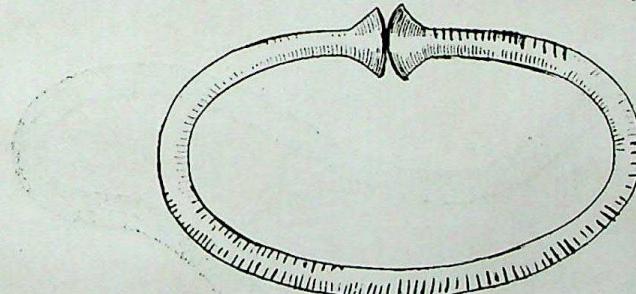
Kara
(Bahraich Dt. U.P.)



Kombiyo
(Gujarat)

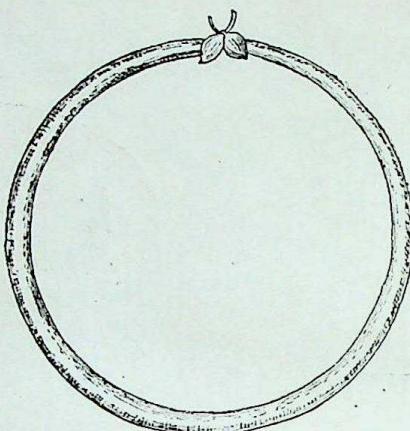


Karle
(Hissar, Punjab)

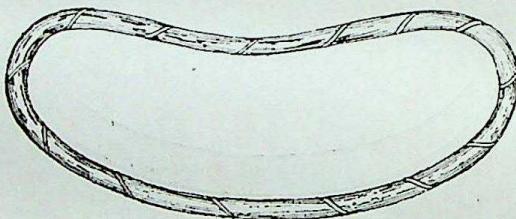


Kadiyalu
(Andhra)

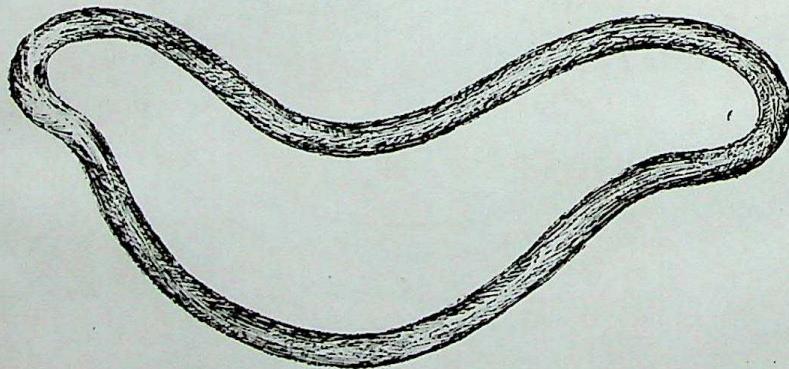
(ii) *ANKLET*—contd.



Kappu
(Salem, Madras)

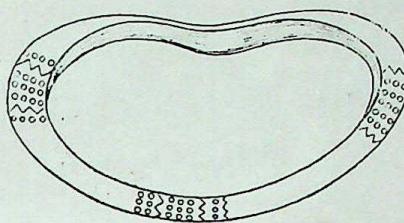


Dikupayeri
(Mayurbhanj, Orissa)

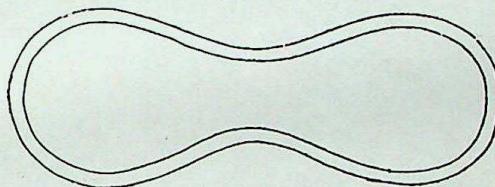


Banki
(Balasore, Orissa)

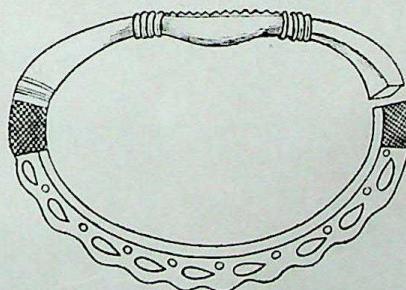
(ii) *ANKLET*—concld.



Kansa Andu (Singbhum Bihar)

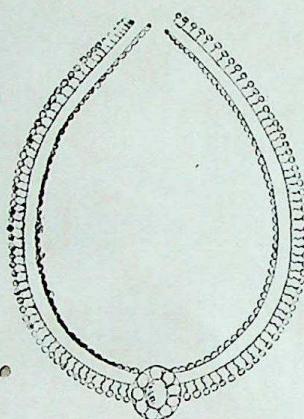


Thodalu (Andhra)

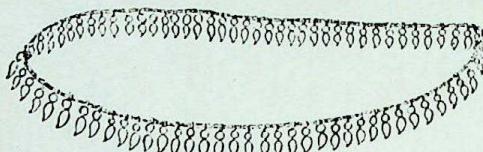


Kadian (Kathua Dt. Kashmir)

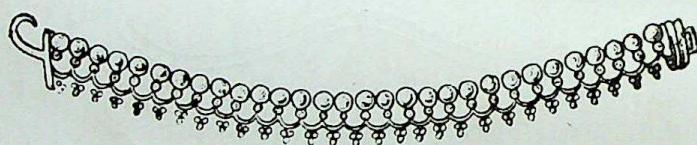
(iii) ANKLE BAND OR CHAIN



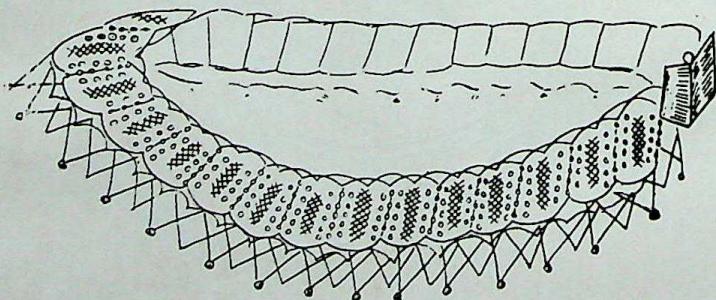
Payel (Darbhanga, Bihar)



Lari (Banaras, U.P.)

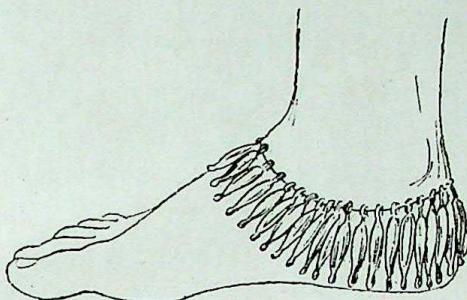


Chagal (Azamgarh, U.P.)

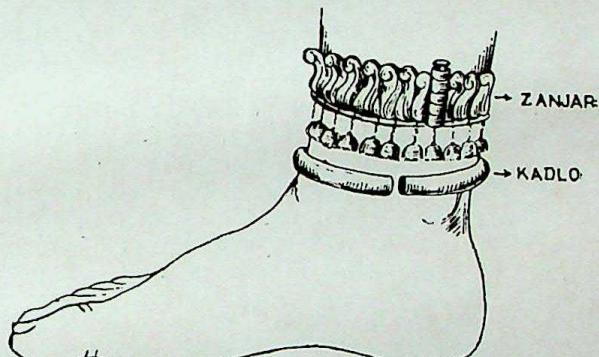


Paunja (Balasore, Orissa)

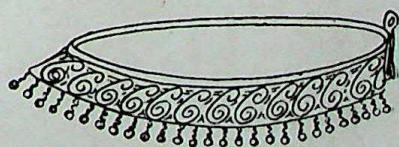
(iii) *ANKLE BAND OR CHAIN*—contd.



Tora (Udhampur Dt. Kashmir)



(Gujarat)



Panjeagupaltalu (Andhra)

Ankle (Men)

Ankle ornaments used by men have been reported from only two states and those even are out of fashion now-a-days.

In some areas of Gujarat anklets or ankle bands like *Beri*, *Tora* and *Turdo* are worn. The Banjaras of West Khandesh in Maharashtra used to wear *Beri* or anklet in olden days. Bhils of Rajasthan put on a silver anklet on their right ankle (Rajasthan—V.S.M. No. 2).

Toe (Women)

Ornament for toe is distributed all over India. It is a simple ring sometimes with a piece in the shape of flower, fish, betel leaf, aeroplane, etc., fixed to it. The ornament sometimes derives the name according to that particular design. Toe rings are generally made of silver; other metals rarely employed are brass, bell-metal or some alloy of them. Gold is not used in the making of ornaments for ankle or toe. In Rajasthan, during the regime of princely states gold could be worn on feet only when it was awarded as a matter of grace by the ruler to any person (Rajasthan—V.S.M. No. 1). Though there are many variations, toe rings commonly bear the names like *Bichia* or *Bichua*; *Anguthi* or *Angutha* or *Angthi*; *Chutki* or *Chutake* or *Chuthak*; and the design of a fish and so derives the name. The shape and number of toe rings worn, sometimes denote the marital condition of woman and in some cases particular rings are worn in particular digits.

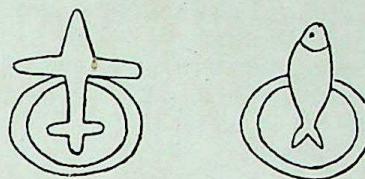
In Orissa, use of toe ring is only reported from Koraput District. It is a brass ring known as *Muda*. In Bihar, there are two varieties known as *Pan Chutki* and *Bichia*. In Uttar Pradesh, we find a number of varieties, viz., *Bichhiya* or *Bichua*, *Challa* or *Challe*, *Mina*, *Machri*, *Banguri*, *Anguthi*, *Munri*, *Mundri* or *Chalna*, and *Polia*. *Bichhiya* or *Bichua* is worn by married women. Some digits have particular rings to wear, e.g., *Machri* is worn on second toe, *Banguri* in fifth and so on. *Challa* or *Challe* is favourite among the Muslims. From Madhya Pradesh altogether thirteen varieties of toe rings are reported with. These are *Anguthi*, *Anayat-Chitia*, *Bela*, *Bichhia* or *Bichhuri* or *Bichua*, *Chutki* or *Chotka*, *Chala* or *Challe*, *Joria*, *Jarna* or *Paitia*, *Katila*, *Masuri*, *Mundri* or *Mundari*, *Machhi* and *Phulria*. Of these, *Bela*, *Anguthi*, *Phulria*, *Joria* and *Chala* are worn on the great toe. *Anayat-Chitia* is a great and little toe ring of silver, fitted with chain. *Mundri* and *Chutki* are worn on second toe. *Bichhia* and *Machhin* are worn in second, third and fourth toe. The widows do not wear *Joria*, *Machhi* and *Bichhia*. In some areas, they may wear one or two *Bichhias* but not three. Only married women can have three *Bichhias*. *Machhi* is a symbol of marriage. The Bhils here wear *Bela* and *Bichhia* made of bell-metal or its alloy. Among the Muslims *Chala* is common. The Marathas of Indore do not wear any toe ring. The Sunar caste is the maker of gold and silver ornaments. In some areas like *Sahdol* the *Aodhia* caste also work as gold and silver smith. In Rajasthan, *Bicchia*, *Chotaki* and *Joria* are worn on the toes. Three rings representing a scorpion have the name *Bichhia*. Two rings round the big toe are called *Joria*. The unmarried girls are not permitted to wear toe rings. The widows do not wear the *Bichhia* (Rajasthan—V.S.M. No. 3).

In Maharashtra, *Jowli*, *Masali* or *Masalya* or *Masoli*, *Angthi* or *Angathhi*, *Zodawe*, *Chuthek*, *Mudya* and *Erody* are the local names for the toe ornament. The Banjaras of this state also wear *Angthi*. The Kokne women do not wear toe rings.

Angutha, Chetia, Ferava, Poladi, Masli, Todva and Kalada are the names from Gujarat. Of these *Chetia* and *Kalada* are worn by Muslims mainly.

Bichua and *Chutake, Phul*, and *Chalian* are the toe rings, reported from the Punjab, Himachal Pradesh, and Jammu and Kashmir respectively. In Himachal Pradesh, *Anguthare*, a silver toe ring, is worn on the big toe (Himachal Pradesh—V.S.M. No. 5). Other toe rings are *Anguthari, Challa* and *Polries* (Himachal Pradesh—V.S.M. Nos. 5, 3 and 1).

Chuttu or *Chuttulu* or *Bondealu* is a plain silver toe ring worn in Andhra Pradesh. In Visakhapatnam area of this state, Samanthu tribal women wear brass toe rings like *Singidi* (ornamental toe ring worn on the third and fourth toe), *Muddi* (a circular plain ring worn in pairs) and *Muvvas* (toe rings with small brass bells worn on the third and fourth toe)—(Andhra Pradesh—V.S.M. No. 11). The widows and unmarried women do not use the toe rings. (Andhra Pradesh—V.S.M. No. 39). In Madras, silver toe rings like *Misa, Minji, Metti, Peeli, Maiyiladi* and *Pullanai* are worn. *Metti* is a spiral (two and a half round) toe ring. Here also toe ring is a symbol of marriage. In Mysore, *Kalungara* is put on the second toe of each foot. Widows and unmarried girls do not wear this toe ring (Mysore—V.S.M. No. 1). In Kerala silver toe rings called *Minchi* are worn on second toes and those with diamond shaped plates with ornamental works over them are called *Peeli*. *Peeli* is worn on the third toes (Kerala—V.S.M. No. Quilon District, Part VI E).



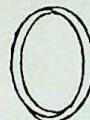
Bichia
(Ballia, U.P.)



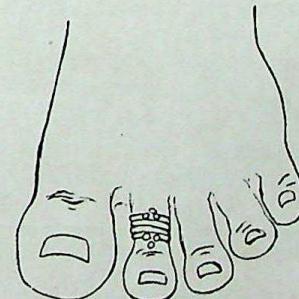
Metti
(Salem, Madras)



Bichiya
(Damoh, M.P.)



Chuttulu
(Andhra)



Chalian
(Jammu Dt., Kashmir)

DISCUSSION

The use of ornaments in India dates back to the prehistoric era of Mahenjodaro. The excavations of prehistoric sites have revealed that necklaces, hair bands, bangles and rings were worn by both men and women. In addition to these the women wore waist ornaments, ear-rings and anklets. The rich had their ornaments made of gold, silver, faience, ivory and precious stones while the common people used conch-shell, bones (copper and terracotta¹) for making their ornaments. A female figurine from Mahenjodaro of about the third century B.C. shows that a series of bangles were worn on the left hand beginning from the top of the upper arm down to the wrist². The waist ornaments consisted of several tiers of barrel shaped beads with two terminal pieces and spacers in between.

The ancient Sanskrit scriptures like the Rigveda mentions the use of head, ear and wrist ornaments. In the later writings such as the Puranas, we come across head, ear, neck, arm, wrist, waist and ankle ornaments³.

From the fifth to the seventh century A.D. the sculptures and paintings show the introduction of a highly ornate style in the ornaments.

From the fifth century onwards there seems to have developed a new style in ornaments as depicted in the art and architecture of that age. Compared to the simple primitive style the ornaments became highly ornate and the technique of manufacture seems to have undergone certain innovation and change. For example ornaments made by metal casting was introduced.

Although the earlier male figures were decked with ornaments of simpler type, during this later period they were elaborately adorned with ornaments for the head, ear, neck, arm, wrist and waist displaying a wide range of intricate designs. This style seems to have reached its height in the thirteenth century when the Sun Temple was built at Konarak⁴.

It is interesting to note that nose ornament of any kind is totally absent in the paintings and sculptures all over India from the days of Mahenjodaro right upto the end of the sixteenth century A.D. The earliest records of nose ornaments are in the Rajput paintings of the seventeenth century. Along with nose ornaments one notices the absence of toe rings also in the Ajanta Cave, paintings which dates from about 60 A.D. or earlier to about the sixth century A.D. There is no mention of the nose ornament or toe ring in any of the earlier Sanskrit texts either.

All India Culture Zone Survey Project undertaken by the Anthropological Survey of India in 1959 had made a study of

1 Kunja Gobinda Goswami, *Pragaitihasik Mahenjodaro*, Calcutta 1961, pp. 41-42.

2 H. Goetz, *Art of the World*, "Five thousand years of Indian Art" Bombay, 1958, p. 28.

3 Purna Chandra Mukhopadhyaya, *Baratkosh "Alankar"*, Calcutta, 1962 also Rajendra Lala Mitra, *Indo Aryan*, Calcutta, 1881.

4 *Ibid.*

forty different culture traits with a specific purpose of finding unity among the diversities of our peasant life. Ornaments was one of the forty traits thus surveyed. An analysis of the data on ornaments that had been transferred on cards and also the findings from the Village Survey Monographs published by the Census of India 1961, show that ornaments in India may be classified very roughly into two categories on the basis of typology and function such as (1) Pan-Indian (2) Regional.

1 Pan-Indian

Certain ornaments seem to have a India wide distribution with slight local variations in design and material. Among these we may mention the hair-pins, ear studs, the *Jhumka* type of ear pendants, nose studs, bead necklaces, bangles, rings and toe rings.

2 Regional

There are certain other ornaments which are characteristic of a particular region within the boundary of a state or a number of contiguous states. As it has been already pointed out in case of certain other traits published earlier (*Peasant Life in India—A study in Indian Unity and Diversity*, Anthropological Survey of India, Memoir No. 8 : 1961), the distribution of such ornaments oversteps the linguistic and political boundaries forming definite continuous zones with occasional overlapping of such zones. The finding regarding such regional ornaments are as follows :

Head

The bowl type of the head ornament for women worn on the top of the head which we have termed as the *Chak* type is found in the contiguous states of Jammu and Kashmir, Himachal Pradesh and the Punjab.

The *Tikli* type of head pendant which is suspended on the forehead is distributed from east to west in the states of West Bengal, Orissa, Bihar, Uttar Pradesh, Madhya Pradesh, Maharashtra, Gujarat, Rajasthan, Himachal Pradesh and the Punjab, with the increased frequency in the eastern region confined to the states of West Bengal, Orissa, Bihar, and Uttar Pradesh.

Jadabilla and *Nagara* are ornaments worn at the back of the head either on the plat or above the plat in Madras and Mysore. Information gathered from a few Andhra ladies shows that it was present in the state of Andhra as well about a generation ago. It has gradually gone out of use.

Panian and *Chiruni* which are characteristic of Orissa and West Bengal are also worn on the back of the head. Unlike South India, the prevalent mode of hair do in these two states consists of coiffures made either by coiling the plat or by other means. The *Panian* or the *Chiruni* is worn on the coiffure.

Ear—Pambadam, a congeries of ear-rings and studs, is a characteristic ornament of Madras and Kerala.

ORNAMENTS IN INDIA

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Nagula or *Pagadi*, a spiral type of ear ornament in the design of snake, is distributed over Orissa and Andhra Pradesh.

Nose—Nath, a bigger variety of nose rings worn on the ala, is distributed almost all over the country except the Dravidian India.

Neck—Hansuli, a solid, semicircular neck ornament is found all over the states east to west. To the north it reaches Jammu and Kashmir leaving aside the Punjab and Himachal Pradesh and to the south it finds its way upto Andhra Pradesh.

Arm—Vonki, a V-shaped arm ornament, has been reported from Madras only.

Wrist—Coconut shell bangles are characteristic wrist ornaments of Madhya Pradesh and Rajasthan. But the use is restricted among the Rajput and Chamars of the former state and Bhils of the latter.

Iron and conch shell bangles are restricted to West Bengal. The latter variety is also met within some parts of Bihar.

ORNAMENTS AS MARRIAGE SYMBOLS

Certain ornaments for women are considered to be the symbols of marriage and these are worn on some specific parts of the body. If we divide India into two halves along the southern boundaries of Orissa, Madhya Pradesh, and Gujarat, then in the southern half consisting of the states Maharashtra, Mysore, Kerala, Madras and Andhra Pradesh the marriage symbol is worn round the neck, whereas in the northern half the symbols are worn on wrist, nose and toe.

In Madras, Kerala and Mysore of the southern half, the marriage symbol which is worn round the neck is known as *Thali* and in Andhra Pradesh and Maharashtra it is called as *Mangalsutram*. In Bhuj area of Gujarat also *Mangalsutram* is worn. From some parts of Madhya Pradesh, neck ornaments worn as symbols of marriage are also reported with. These are black bead necklaces like *Pote* or *Galsani*, and *Paglia*. Latter variety is a locket which is a symbol of *Narta* or widow remarriage. When a widow remarries she wears *Paglia* to ward off the evil influence of the dead husband's spirit. The number of *Paglia* increases according to the number of successive marriages. In Himalayan Division of Uttar Pradesh, the *Chereo* or necklace of black beads are worn by married women only.

Marriage symbols worn in wrist, nose and toe are bangles of iron and conch shell known as *Loha* and *Sankha* respectively, *Nath* or nose ring worn in ala, and toe rings of various names.

Thus the facts collected in connection with ornaments give a basis for further research.

Census of India 1961 Village Survey Monographs

(a) *Census of India 1961 Volume II* Andhra Pradesh
 Part VI—Village Survey Monographs
 (i) *Serial No. 11*
 Village—Annavaram
 District—Visakhapatnam
 Ed. A. Chandra Sekhar
 pp. 9—11.

(ii) *Serial No. 39*
 Village—Kotha Armur
 District—Nizamabad
 Ed. A. Chandra Sekhar
 p. 17.

(b) *Census of India 1961 Volume V* Gujarat
 Part VI—Village Survey Monographs
Serial No. 1
 Village—Pachhatardi
 District—Jamnagar
 Ed. R. K. Trivedi
 p. 18.

(c) *Census of India 1961 Volume XX* Himachal Pradesh
 Part VI—Village Survey Monographs
 (i) *Serial No. 1*
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 District—Kinnaur
 Ed. R. C. P. Sing
 pp. 20—24.

(ii) *Serial No. 3*
 Village—Gijari
 District—Mahasu
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 pp. 13—15.

(iii) *Serial No. 5*
 Village—Brahmaur
 District—Chamba
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 pp. 21—24.

(d) *Census of India 1961 Volume VI* Jammu and Kashmir
 Part VI—Village Survey Monographs
Serial No. 1
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 District—Anantnag
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 p. 16.

(e) *Census of India 1961 Volume VII* Kerala
 (i) Part VI E—Village Survey Monographs
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 District—Quilon
 Ed. M. K. Devassy
 pp. 21—23

(ii) Part VI F—Village Survey Monographs
 Village—Amaravila
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 pp. 23—26.

(iii) Part VI F—Village Survey Monographs

Village—Parassala
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p. 218.

(f) Census of India 1961 Volume VIII

Madhya Pradesh
Part VI—Village Survey Monographs

Village—Naharkheda
District—Indore
Ed. K. D. Ballal
pp. 14—18.

(g) Census of India 1961 Volume IX

Madras
Part VI—Village Survey Monographs

(i) *Serial No. 13*
Village—Kadukkara
District—Kanyakumari
Ed. P. K. Nambiar
pp. 25—28.

(ii) *Serial No. 4*
Village—Thiruvallarai
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pp. 28—29.

(iii) *Serial No. 14*
Village—Visavanoor
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pp. 29—32.

(h) Census of India 1961 Volume XI

Mysore
Part VI—Village Survey Monographs

Serial No. 1
Village—Iggalur
District—Bangalore
Ed. K. Balasubramanyam
p. 11.

(i) Census of India 1961 Volume XIII

Punjab
Part VI—Village Survey Monographs

(i) *Serial No. 1*
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District—Lahaul and Spiti
Ed. R. L. Anand
pp. 12—14.
(ii) *Serial No. 36*
Village—Kunran
District—Sangrur
Ed. R. L. Anand
pp. 12—13.

(j) Census of India 1961 Volume XIV

Rajasthan
Part VI A—Village Survey Monographs

(i) *Serial No. 2*

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Village—Khajoora
District—Banswara
Ed. C. S. Gupta
pp. 9—10.

(ii) *Serial No. 1*
Village—Malar
District—Jodhpur
Ed. C. S. Gupta
pp. 11—12.

(iii) *Serial No. 3*
Village—Sanwara
District—Kota
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